

The 5th International Symposium on Assessment in Music Education

February 18-21, 2015



# The 5th International Symposium on Assessment in Music Education

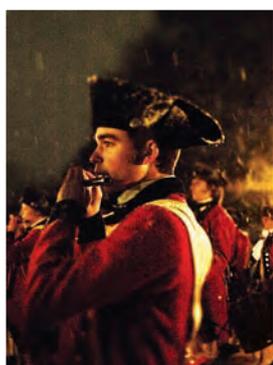
The Williamsburg Lodge  
Williamsburg, Virginia  
February 18-21, 2015



**ISAME5**  
2015

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# Welcome



College of the Arts

January 9, 2015

Dear Participants,

As Dean of the University of Florida's College of the Arts, home to the University of Florida School of Music, I welcome you to the Fifth International Symposium on Assessment in Music Education, *Connecting Practice, Measurement, and Evaluation*. We are pleased to co-host this groundbreaking international collaboration with the Shenandoah Conservatory of Shenandoah University and James Madison University. I know you will enjoy your time networking with other music educators from around the globe as you discuss the assessment and evaluation of music education practice and teacher effectiveness in primary, secondary, and tertiary schools and institutions.

This year's symposium presenters come to us from numerous countries and are at the leading edge of scholarship, thought and practice in the field of Music Education. Your participation underscores the growing interest and importance of assessment in music education. This exciting meeting offers an opportunity to share methods for gathering and using assessment data to improve music teaching and learning. As educational programs continue to compete for funding, assessment in music education remains a critical means of establishing validity of purpose.

The synthesis of knowledge created at this conference will serve as the basis for the development of research priorities and recommendations for facilitating effective assessment practices at all levels of education. We greatly appreciate your involvement and expertise as we undertake this effort. Thank you for participating.

Sincerely,

A handwritten signature in blue ink, which appears to read 'Lucinda Lavelli'.

Lucinda Lavelli  
Dean  
University of Florida College of the Arts



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**SHENANDOAH**<sup>™</sup>  
UNIVERSITY  
Shenandoah Conservatory



February 19, 2014

On behalf of Shenandoah Conservatory, it is my pleasure and honor to welcome you to the Fifth International Symposium on Assessment in Music Education (ISAME5).

To be certain, ISAME5 provides a unique forum for knowledge sharing and the pursuit of important questions. There is opportunity here for conversations that powerfully explore (and occasionally even help diminish) the disconnect between assessment practice and theory, conversations that further illuminate and address increasing expectations in the areas of music student achievement and music teacher evaluation, and conversations that help illuminate new connections between the practice of assessment, measurement of musical behaviors, and evaluation of music teaching professionals.

While these and related conversations are important, the reason I believe ISAME5 is timely and *vital* is that this gathering also has the potential to spur meaningful change. I am excited because ISAME5 offers participants and attendees the chance to newly imagine and shape future educational communities; communities that embrace assessment processes which (beyond offering meaningful evaluation of programs, schools, and individuals) further support and vitalize those very qualities of excellence and care that make good music teaching such a powerful force and source of meaning in students' (and teachers') lives.

I applaud you for participating in this most important conversation and wish to thank the University of Florida and James Madison University for collaborating as co-hosts of ISAME5. On behalf of the faculty, staff, and students of Shenandoah Conservatory, I welcome you to Williamsburg and the Fifth International Symposium on Assessment in Music Education.

Dr. Michael Stepniak  
Dean & Professor of Music

# Welcome



January 6, 2015

Dear ISAME Participants,

As Dean of the College of Visual and Performing Arts and James Madison University it is my pleasure and honor to welcome you to the Fifth International Symposium on Assessment in Music Education. We also welcome you to beautiful and historic Williamsburg, Virginia, the capitol of Colonial Virginia and one of the centers of the political events that lead to the American Revolution. The College of Visual and Performing Arts and the School of Music at James Madison University are pleased to co-host this conference with the University of Florida and the Shenandoah Conservatory of Shenandoah University.

This year's symposium theme, "Connecting Practice, Measurement and Evaluation," speaks to the importance of connecting reliable evaluation with the improvement of educational outcomes. At James Madison University, we work collaboratively with our colleagues in the Center for Assessment and Research Studies (CARS) to make assessment meaningful, reliable and useful in improving our curriculum. Bringing experts from around the world to share best practices allows all of us the possibility of identifying even more useful assessment paradigms for the improvement of music and music education. All of us at James Madison University look forward to meeting conference attendees from the United States and from around the world, and sharing and collecting the latest information on music assessment at this year's conference. I'm sure that I speak for all the co-sponsors of this Fifth International Symposium in saying that we hope that your experience in Virginia is meaningful, enjoyable and productive.

Sincerely,

George Sparks

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147 Warsaw Avenue  
Harrisonburg VA 22807  
Office of the Dean 540.5687131 Office  
COLLEGE OF VISUAL AND PERFORMING ARTS 540.5687173 Fox  
[www.jmu.edu/jMUorts](http://www.jmu.edu/jMUorts)

# Academic Co-Chairs



**Dr. Timothy S. Brophy**

*Director of Institutional Assessment, Professor of Music Education  
University of Florida, USA*

Timothy S. Brophy is Director of Institutional Assessment at the University of Florida and Professor of Music Education. He holds a Ph.D. in Music Education from the University of Kentucky, a Master of Music degree from the University of Memphis, and a Bachelor of Music Education degree from the Cincinnati College-Conservatory of Music. Dr. Brophy has published and presented widely throughout the United States and abroad.

Dr. Brophy holds national and international leadership roles in assessment, served as a past National Chair of the Assessment Special Research Interest Group of The National Association for Music Education, and is the founding and organizing chair of the International Symposia on Assessment in Music Education (ISAME). He co-founded the first Assessment, Measurement, and Evaluation Special Interest Group for the International Society for Music Education. Dr. Brophy is the SACSCOC liaison for the University of Florida, and serves on the SACSCOC Board of Trustees.



**Dr. Jeffrey Marlatt**

*Associate Professor of Music and Director of Music Education  
Shenandoah Conservatory of Shenandoah University, USA*

Dr. Jeffrey Marlatt is Associate Professor of Music and Director of Music Education at Shenandoah Conservatory of Shenandoah University. He teaches undergraduate and graduate level choral/general music methods courses and music research courses. He joins the Conservatory faculty after eighteen years of teaching in elementary, middle school, high school, and collegiate music programs in Indiana, Pennsylvania, and Ohio. His teaching includes both public and independent school settings. Dr. Marlatt also directs Shenandoah Singers, a dynamic vocal group designed for students interested in studying repertoire drawn from the popular music tradition.

Dr. Marlatt is an active clinician, conductor, and adjudicator and has appeared as a presenter at state, regional, national, and international music education conferences. His research interests include musical identities and music teacher education. He is published in the area of music assessment. Dr. Marlatt currently serves on the Executive Board of VMEA (Virginia Music Educators Association) as Collegiate Advisor.



**Dr. Gary Ritcher**

*Professor and Coordinator of Music Education  
James Madison University, USA*

Gary Ritcher is Professor and Coordinator of Music Education at James Madison University. He received a B.S. from the University of Illinois, M.A., from The Ohio State University and the Ed.D., from the University of Illinois. He taught for 10 years as an elementary music specialist in Colorado. He has made numerous presentations including the national conventions of the National Association for Music Education, the Society for Music Teacher Education, the American Choral Directors Association, the Mountain Lake Colloquium and the American Orff Schulwerk Association. His research interests include the interface between teacher education programs and K-12 schools and professional

dispositions, on which he has collaborated in a series of surveys and presentations with Dr. Paul Doerksen and Dr. Kelly Parkes. He is director of the JMU Orff/Kodaly Ensemble and holds Level III Orff certification. He serves the Virginia Music Educators Association as Chair for Teacher Education.

# Symposium Assistant



**Kathryn Rohlwing**  
*Symposium Assistant, ISAME 5*  
*University of Florida, USA*

Kathryn Rohlwing is a Masters student in the School of Art and Art History in the College of the Arts at the University of Florida. She is pursuing a degree in Museum Studies with a focus in archaeology. A Gainesville native, she attended Wake Forest University in North Carolina for her undergraduate degree. In 2013, she graduated with a Bachelor of Arts in anthropology.

# Work Session Assistants



**John M. Peasant, Jr.**  
*Work Session Assistant, ISAME 5*  
*University of Florida, USA*

A native of Cataula, GA, John M. Peasant, Jr. is a first year doctoral student in music education at the University of Florida School of Music. He is a graduate of the Alabama State University from where he earned a Bachelor's degree in Music Education. He completed his Masters of Music in Instrumental Music Education from the University of Tennessee. Prior to starting his studies at UF, John was a middle school band director and active performer in Jacksonville, FL. His research interests include the educational implications of cognition in jazz improvisation, community ensembles, and urban music education.



**Shelley Sanderson**  
*Work Session Assistant, ISAME 5*  
*University of Florida, USA*

Shelley Sanderson, a native of Warner Robins, Georgia, holds Bachelors and Masters degrees in Music Education with an emphasis in Choral Music from Georgia College & State University. She is currently pursuing a PhD in Music Education at the University of Florida and is an adjunct instructor of music at Santa Fe College in Gainesville, Florida. Her current research concentration is on the characteristics of expert choral educators who lead successful high school musical theater programs and how pre-service music education in that area of musical theater can be improved.

# Symposium Reviewing Committee

Frank Abrahams .....	<i>Rider University, USA</i>
William I. Bauer.....	<i>University of Florida, USA</i>
Carol Benton .....	<i>Armstrong State University, USA</i>
Rebecca A. Birnie .....	<i>Frostburg State University, USA</i>
Frederick Burrack.....	<i>Kansas State University, USA</i>
Vernon Bursed .....	<i>Virginia Tech, USA</i>
Melissa Cain.....	<i>Griffith University, Australia</i>
Jennifer Carter .....	<i>Australian Catholic University, Australia</i>
Hsiao-Fen Chen .....	<i>National Taiwan Normal University, Taiwan</i>
Ming-Jen Chuang.....	<i>National Taichung University of Education, Taiwan</i>
Ann Clements .....	<i>Pennsylvania State University, USA</i>
Colleen Conway .....	<i>University of Michigan, USA</i>
William Dabback .....	<i>James Madison University, USA</i>
Katherine Dagmar Strand .....	<i>Indiana University, USA</i>
Ryan Daniel.....	<i>James Cook University, Australia</i>
Luciana Del-Ben .....	<i>Federal University of Rio Grande do Sul, Brazil</i>
Scott N. Edgar.....	<i>Lake Forest College, USA</i>
Sergio Figueiredo.....	<i>State University of Santa Catarina, UDESC, Brazil</i>
Keston Fulcher.....	<i>James Madison University, USA</i>
David J. Greennagel .....	<i>Virginia Commonwealth University, USA</i>
Alice M. Hammel .....	<i>Virginia Commonwealth and James Madison University, USA</i>
Scott Harrison .....	<i>Griffith University, Australia</i>
Susan Harvey .....	<i>Midwestern State University, USA</i>
Michele Henry .....	<i>Baylor University, USA</i>
Diane Hughes .....	<i>Macquarie University, Australia</i>
Gayla Kobialka.....	<i>Northwest Missouri State University, USA</i>
Mei-Ling Lai.....	<i>National Taiwan Normal University, Taiwan</i>
Don Lebler.....	<i>Griffith University, Australia</i>
Andreas Lehmann-Wermser .....	<i>University of Bremen, Germany</i>
Sarah McQuarrie .....	<i>Bridgewater State University, USA</i>
David Miller.....	<i>University of Florida, USA</i>
Evelyn Mushira .....	<i>Kenyatta University, Kenya</i>
Helena de Souza Nunes.....	<i>Federal University of Rio Grande do Sul, Brazil</i>
Wycliffe Omondi Obiero.....	<i>Maseno University, Kenya</i>
Denese Odegaard .....	<i>Fargo Public Schools, USA</i>
Rose A. Omollo-Ongati.....	<i>Maseno University, Kenya</i>
Kelly Parkes .....	<i>Virginia Tech, USA</i>
Phillip Payne.....	<i>Kansas State University, USA</i>
Cynthia Ramsey .....	<i>Lynchburg College, USA</i>
Patricia Riley .....	<i>University of Vermont, USA</i>
Jennifer Rowley.....	<i>University of Sydney, Australia</i>
Joshua Russell.....	<i>University of Hartford, USA</i>
Ronald Sherwin.....	<i>University of Massachusetts-Dartmouth, USA</i>
Bret P. Smith .....	<i>Central Washington University, USA</i>
David J. Teachout.....	<i>University of North Carolina-Greensboro, USA</i>
Wendy Valerio .....	<i>University of South Carolina, USA</i>
Jeffrey Ward.....	<i>East Carolina University, USA</i>

# International Steering Committee

Jennifer Carter	<i>Australian Catholic University, Australia</i>
Ming-Jen Chuang	<i>National Taichung University of Education Department of Music, Taiwan</i>
Dr. Sergio Figueiredo	<i>State University of Santa Catarina, UDESC, Brazil</i>
Dr. Andreas Lehman-Wermser	<i>University of Bremen, Germany</i>
Dr. Sarah H. McQuarrie	<i>Bridgewater State University, USA</i>
Dr. Glenn E. Nierman	<i>School of Music at the University of Nebraska-Lincoln, USA</i>
Dr. Rose A. Omolo-Ongati	<i>Maseno University, Nairobi, Kenya</i>
Dr. Kelly A. Parkes	<i>Virginia Tech, USA</i>
Dr. Ronald G. Sherwin	<i>University of Massachusetts-Dartmouth, USA</i>
Dr. Jeffrey Ward	<i>East Carolina University, USA</i>

## Student Assistants

Greg Conway	<i>James Madison University, USA</i>
Lenny Grasso	<i>James Madison University, USA</i>
Shelby Hall	<i>James Madison University, USA</i>
Megan Hendrix	<i>James Madison University, USA</i>
Kerstenn Marrero	<i>James Madison University, USA</i>
Nicholas Matherne	<i>James Madison University, USA</i>
Jessica Myers	<i>James Madison University, USA</i>
Nicholas Rehmer-Stephens	<i>James Madison University, USA</i>
Sydney Seed	<i>James Madison University, USA</i>
Jon Stapleton	<i>James Madison University, USA</i>
Emily Swope	<i>James Madison University, USA</i>
Alyson Wyckoff	<i>James Madison University, USA</i>

Miranda Beard	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Jessica Granholm	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Ashley Gregory	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Katherine Hyde	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Sara Johnson	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Walter Litzenberger	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Tierney McDermott	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Xochilt Melendez	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Antonio Robinson	<i>Shenandoah Conservatory of Shenandoah University, USA</i>
Michelle Tran	<i>Shenandoah Conservatory of Shenandoah University, USA</i>

# General Information

## Dates:

Wednesday, February 18 - Saturday, February 21, 2015

## Meeting Site:

The Williamsburg Lodge and Conference Center  
310 South England Street  
Williamsburg, VA, USA

## Registration:

Conference registration includes admission to all sessions, the abstract book, the Dessert Reception, and the Concert.

## Registration/Information Hours:

Wednesday, February 18, 3:00-5:00PM  
Thursday, February 19, 7:30-5:00PM  
Friday, February 20, 7:30-5:00PM  
Saturday, February 21, 8:30-5:00PM

## Poster Session (located in the Virginia Foyer):

The Poster Session is Thursday, February 19<sup>th</sup> from 2:30-3:45pm.

## Poster Set-up and Breakdown:

Please hang your poster no later than 2pm on Thursday, February 19<sup>th</sup>. Poster boards will be numbered and push pins will be provided for you to hang your poster. Please remove your poster from the poster board by 5pm on Thursday, February 19<sup>th</sup>.

## Additional Symposium Information:

### Dessert Reception with Shenandoah Conservatory Jazz Combo (Included with registration):

The Dessert Reception will take place Wednesday, February 18<sup>th</sup> from 8:00-9:30pm and will include a performance by The Shenandoah Conservatory Jazz Combo (See page 64).

### Concert:

The Concert will take place on Thursday, February 19<sup>th</sup> at 8:00pm and will include a performance by The Madison Singers of James Madison University (See page 65-66).

### Symposium Banquet - Ticket \$55 USD

The Banquet will take place on the evening of Friday, February 20<sup>th</sup> at the Williamsburg Lodge.

### Banquet Performances:

During the banquet, hear the fiery Patrick Henry and the intense Thomas Jefferson, two leaders of the revolution, come together for a debate! (See page 69).

There will also be a performance by The Galestro-Smith Duo (See page 68).

## Lunch - Explore Williamsburg!

The Williamsburg Lodge is within walking distance from many local food and dining options. Explore the Colonial Williamsburg Historic Area during your lunch break - there are a variety of opportunities to shop, dine, and tour the city! The Lodge also has a restaurant - we encourage you to make reservations.

Complimentary coffee is served until 9am every morning outside the hotel dining room for guests staying at the Williamsburg Lodge.

## Internet:

Complimentary wireless internet is provided in the guest rooms and meeting rooms.

## Transportation:

### Historic Area Shuttle at the Williamsburg Lodge and the Woodlands Hotel:

Complimentary shuttle service is provided around the perimeter of the Revolutionary City from 9am-10pm.

### Shuttle Bus from the Woodlands Hotel:

If you are staying at the Woodlands Hotel, you are responsible for your own transportation to the Williamsburg Lodge. There is a shuttle service that operates from 9am-10pm.

## Additional Resources:

### Colonial Williamsburg Smartphone App:

Download the FREE Colonial Williamsburg Smartphone App to help guide you through historic Williamsburg. The name of the smartphone app is "Colonial Williamsburg Explorer".

Please also refer to the Colonial Williamsburg Map that was provided at the Registration desk to locate restaurants, shopping, museums, and other attractions

**Contacts:** Please direct all conference-related questions to Jenn Jasinski.

Jenn Jasinski, Conference Planner  
Mobile: (352) 682-5416, [jjasinski@dce.ufl.edu](mailto:jjasinski@dce.ufl.edu)

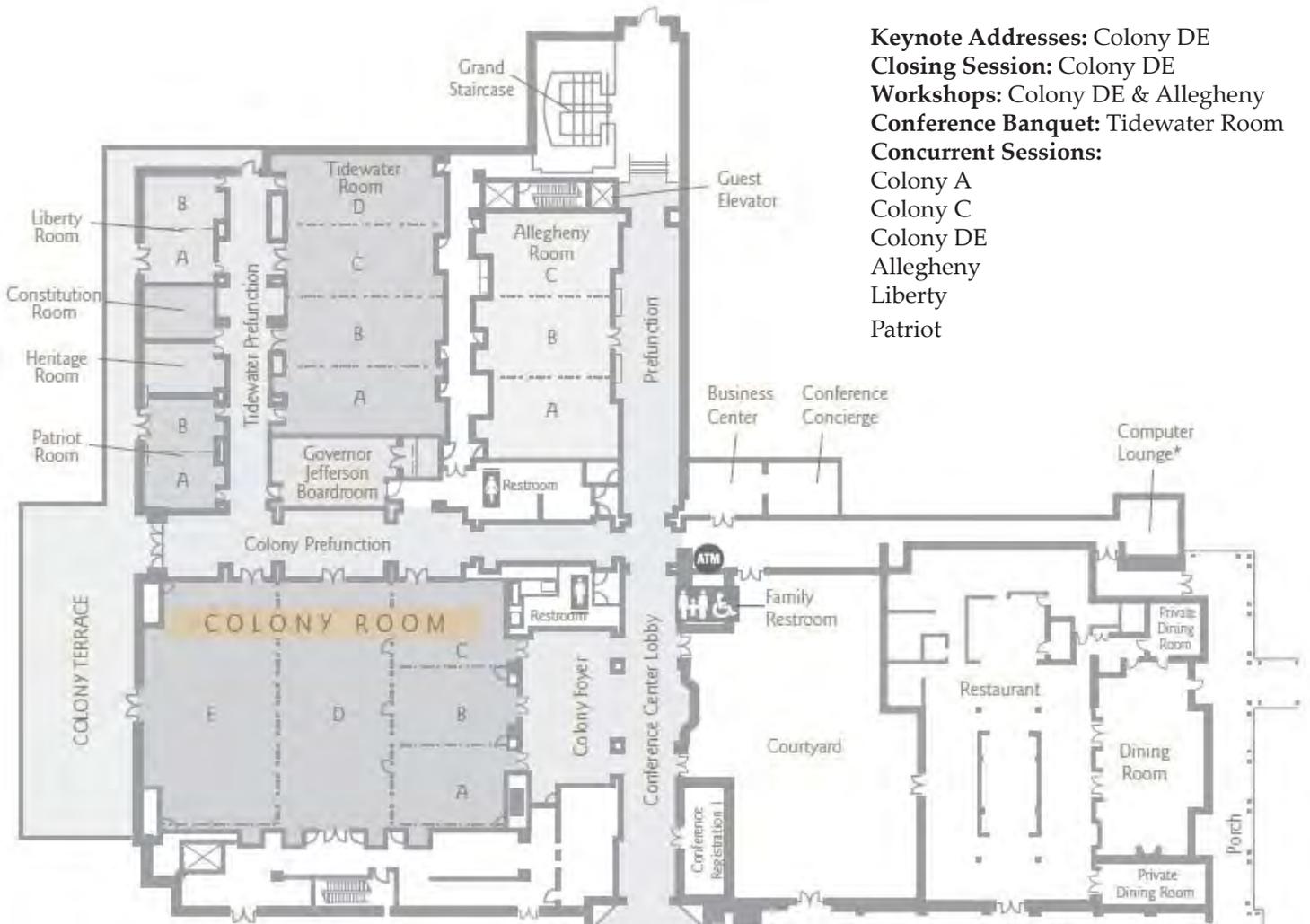
Dr. Timothy S. Brophy, Academic Co-Chair  
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Dr. Jeffrey Marlatt, Academic Co-Chair  
Tel: 540-431-9164, [jmarlatt@su.edu](mailto:jmarlatt@su.edu)

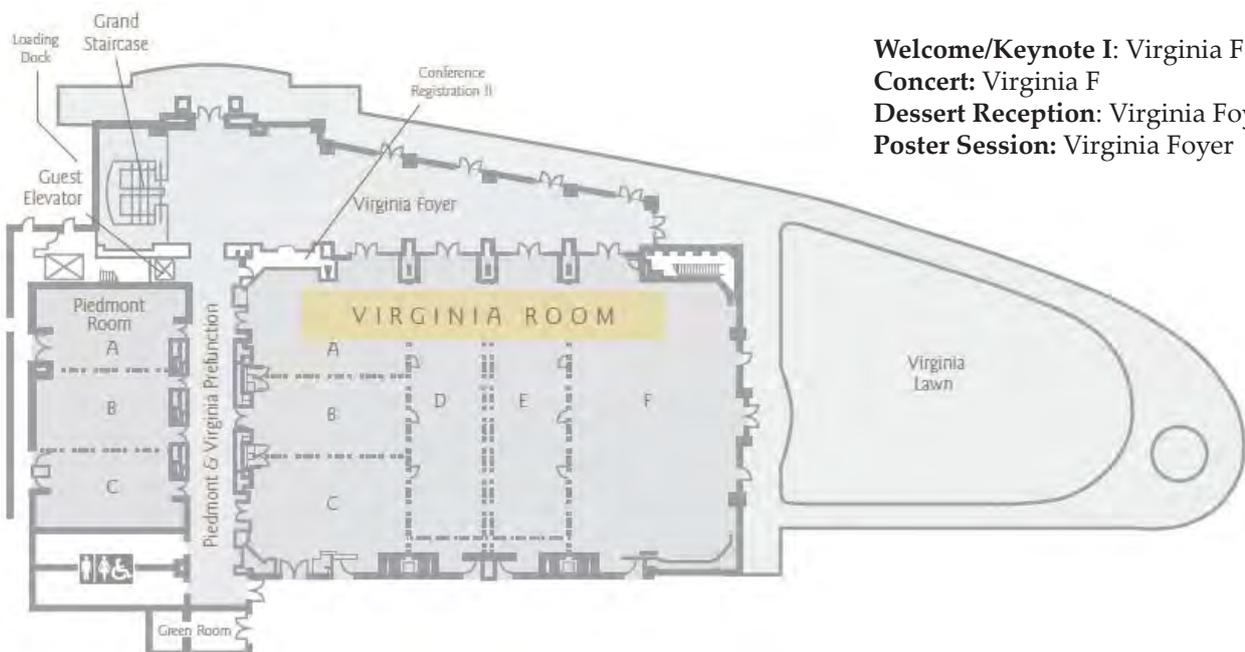
Dr. Gary Richer, Academic Co-Chair  
Tel: 540-560-5921, [ritchegek@jmu.edu](mailto:ritchegek@jmu.edu)

# Symposium Map

## Williamsburg Lodge Conference Center - Main Level



## Lower Level



# Sponsors & Supporters



International Society for Music Education



# Symposium Program

## Wednesday, February 18, 2015

3:00-5:00PM	Early Registration/Check-In	Virginia Foyer
7:00-8:00PM	Welcome and Keynote Address I: <b>Interpreting Validity</b> <i>Richard Colwell</i>	Virginia F
8:00-9:00PM	Dessert Reception with Shenandoah Conservatory Jazz Combo (see page 64)	Virginia Foyer

## Thursday, February 19, 2015

7:30-5:00PM	Registration/Information Desk Open	Colony Foyer
8:30-9:15AM	Keynote Address II: <b>Shaping an Australian Curriculum for Music Education: Implications for Assessment, Evaluation, and Reporting</b> <i>Margaret Barrett</i>	Colony D/E
9:15-9:30AM	Transition Time	
9:30-10:00AM	Concurrent Sessions - Session 1	
	<b>The Effect of Daily Music Instruction on Development of Musical and Social Skills of Preschool Children</b> <i>Alena Holmes</i>	Colony A
	<b>"It's really about the students": A Mixed Methods Investigation of Music Teacher Evaluation</b> <i>Stephanie Prichard</i>	Colony C
	<b>Can the edTPA Work for Music Teacher Educators? (continues in Concurrent Session 2)</b> <i>Kelly Parkes, Sean Powell, Douglas Orzolek, Matthew Garrett, and Margaret Berg, Panel Discussion (9:30-10:45)</i>	Colony D/E
	<b>Measuring Music Student Learning in Michigan: A Developing Story</b> <i>Ryan Shaw and Cynthia Taggart</i>	Allegheny Room
	<b>Assessing the Musical Artist: Challenges, Methods and Outcomes</b> <i>Jennifer Laubenthal</i>	Liberty Room
	<b>Should Students Produce Musical or Cultural Outcomes? Evaluating Educational Outcomes of Learning World Musics in General Music Classes</b> <i>Sangmi Kang and Hyesoo Yoo</i>	Patriot Room
10:10-10:40AM	Concurrent Sessions - Session 2	
	<b>Practice Makes Perfect: Do Teachers Evaluate the Way their Students Practice?</b> <i>Raúl Capistrán</i>	Colony A
	<b>Teaching, Learning and Evaluating Considerations Towards a Triple Educational Process</b> <i>Leonardo Borne</i>	Colony C
	<b>Can the edTPA Work for Music Teacher Educators? (continued from Concurrent Session 1)</b> <i>Kelly Parkes, Sean Powell, Douglas Orzolek, Matthew Garrett, and Margaret Berg, Panel Discussion (9:30-10:45)</i>	Colony D/E
	<b>The Assessment of Collective Music-Making among Youth from Underserved Communities: A Methodological Case Study</b> <i>Kathleen Camara</i>	Allegheny Room
	<b>Cognitive Control: Behavioral and Electrophysiological Evidence of Music Learning</b> <i>Jennifer Bugos</i>	Liberty Room
	<b>The Music Methods Competency Examination: A Benchmark Assessment for Teacher Candidates</b> <i>Kathleen Melago</i>	Patriot Room

10:50-11:20AM	Concurrent Sessions - Session 3	
	<b>Teacher Noticing: A Framework for Investigating Music Teachers' Ability to Perceive and Respond to Students' Musical Thinking</b> <i>Kimberly Lansinger Ankney</i>	Colony A
	<b>Development of MAP &amp; ITML: Is Music Learning Theory an Unexpected Outcome?</b> <i>Maria Runfola</i>	Colony C
	<b>An Exploratory Study of Music Teacher Evaluation Practices in Multiple States with Race to the Top Funding: K-12 Music Educators' Experiences, Perspectives, and Recommendations</b> <i>Lisa Martin</i>	Colony D/E
	<b>Assessment in Music Education: A Colorado Partnership (continued in Concurrent Session 4)</b> <i>Mark Hudson and Karol Gates, Workshop (10:50-12:20)</i>	Allegheny Room
	<b>Using Enjoyment and Exploration to Guide Students' Instrument Selection: Development of a Motivation to Learn a Musical Instrument Scale</b> <i>Sangmi Kang</i>	Liberty Room
	<b>In Their Own Words: Music Teachers' Beliefs about Assessment</b> <i>Douglas Orzolek</i>	Patriot Room
11:30-12:00PM	Concurrent Sessions - Session 4	
	<b>Intersections of Accreditation: An Examination of a School of Music Curriculum Mapping Process to Relate Specialized Accreditation and Regional Accreditation Standards</b> <i>Jeffrey Ward, Rachel Copeland, and Cynthia Wagoner</i>	Colony A
	<b>Fostering Music Teacher Identity Development through Creative Assessment Practices in Undergraduate Music Teacher Education</b> <i>Sandy Goldie</i>	Colony C
	<b>Assessment in Music Education: a Colorado Partnership (continued from Concurrent Session 3)</b> <i>Mark Hudson and Karol Gates, Workshop (10:50-12:20)</i>	Allegheny Room
	<b>Development and Validation of the Adolescent Musicians' Perceptions of Connectedness Scale: An Initial Investigation</b> <i>Jared Rawlings</i>	Liberty Room
12:00-1:30PM	Lunch on your own - Explore Historic Williamsburg	
1:30-2:15PM	<b>Keynote Address III: Documenting and Assessing for Real-world Learning of Diverse Musical Creativities</b> <i>Pamela Burnard</i>	Colony D/E
2:15-2:30PM	Transition Time	
2:30-3:45PM	<b>POSTER SESSION</b> (See Poster Lising on page 18-19)	Virginia Foyer
4:00-5:00PM	Work Sessions - ALL PARTICIPANTS SELECT ONE SESSION	
	<b>Measurement and Evaluation - Margaret Barrett, Richard Colwell</b>	Colony D/E
	<b>Practice - Pam Burnard, René Human, Scott Shuler</b>	Allegheny Room
5:00-6:00PM	<b>SmartMusic: Standards, Assessment and Documentation</b> <i>Leigh Kallestad</i>	Colony D/E
6:00-8:00PM	Dinner on your own	
8:00PM	<b>Concert - The Madison Singers of James Madison University (see pages 65-66)</b> <i>Dr. Jo-Anne van der Vat-Chromy</i>	Virginia F

## Friday, February 20, 2015

7:30-5:00PM	Registration/Information Desk Open	Colony Foyer
8:30-9:15AM	<b>Keynote Address IV: My Journey with African Musical Arts: Developing Assessment Standards</b> <i>René Human</i>	Colony DE
9:15-9:30AM	Transition Time	
9:30-10:00AM	Concurrent Sessions - Session 5	
	<b>Facilitating an Autonomy of Musical Learning through Assessment Practices</b> <i>Diane Hughes and Belinda Lemon-McMahon</i>	Colony A
	<b>MCAS, PARCC, and the Relationship between Music Instruction and State-Mandated Comprehensive Assessments</b> <i>Ronald Sherwin and Tobias Monte</i>	Colony C
	<b>Developing and Pilot-Testing Model Cornerstone Assessments for the New National Standards for Music Education in the United States (continued in Concurrent Session 6)</b> <i>Frederick Burrack, Kelly Parkes, Glenn Nierman, Al Holcomb, Denese Odegaard, and Patricia Riley, Panel Discussion (9:30-10:45)</i>	Colony D/E
	<b>Performance Assessment: Essential Practices Every Music Educator Should Know (continued in Concurrent Session 6)</b> <i>Megan Rodgers Good, John Hathcoat, Chris Carrillo, Workshop (9:30-11:00)</i>	Allegheny Room
	<b>Preparing Music Teachers for the Age of Accountability: A Degree Program Content Analysis</b> <i>John Seybert</i>	Liberty Room
	<b>Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes</b> <i>Angie Miller and Amber D. Dumford</i>	Patriot Room
10:10:10:40AM	Concurrent Sessions - Session 6	
	<b>A Content Analysis of Student Growth Objectives Created by New Jersey Music Teachers</b> <i>Frank Abrahams and Ryan John</i>	Colony A
	<b>Using Activity Theory to Reveal Formative Assessment Practices of Contemporary Composers and Classroom Music Teachers in their Composing Pedagogies</b> <i>Martin Fautley and Victoria Kinsella</i>	Colony C
	<b>Developing and Pilot-Testing Model Cornerstone Assessments for the New National Standards for Music Education in the United States (continued from Concurrent Session 5)</b> <i>Frederick Burrack, Kelly Parkes, Glenn Nierman, Al Holcomb, Denese Odegaard, and Patricia Riley, Panel Discussion (9:30-10:45)</i>	Colony D/E
	<b>Performance Assessment: Essential Practices Every Music Educator Should Know (continued from Concurrent Session 5)</b> <i>Megan Rodgers Good, John Hathcoat, Chris Carrillo, Workshop (9:30-11:00)</i>	Allegheny Room
	<b>Developing a Model of the Effective First-Year Secondary Music Teacher: Musical and Teaching Skills</b> <i>Timothy Smith and Brian Wuttke</i>	Liberty Room
	<b>No Teacher Left Behind – Assessing the Influence of Music Method Courses on Pre-Service Teachers Teaching Competency with Portfolio Assessments</b> <i>Dennis Ping-Cheng Wang</i>	Patriot Room
10:50-11:20AM	Concurrent Sessions - Session 7	
	<b>The Assessment Cycle: Using Data to Continually Improve and Report Results for a Statewide Music Assessment</b> <i>Ashlee Lewis and Xiaofang Zhang</i>	Colony A

10:50-11:20PM	Concurrent Sessions - Session 7 continued	
	<b>Assessment of Progress and Assessment of Progression in the English Music Education System: Threats and Opportunities</b> <i>Martin Fautley</i>	Colony C
	<b>Implications of the Evaluation of the Arts IMPACT Program in Columbus, Ohio</b> <i>Chia-Chieh Wu</i>	Colony D/E
	<b>Performance Assessment: Essential Practices Every Music Educator Should Know (continued from Concurrent Session 6)</b> <i>Megan Rodgers Good, John Hathcoat, Chris Carrillo, Workshop (9:30-11:00)</i>	Allegheny Room
	<b>Awareness for the Historical Dimension of Music</b> <i>Andreas Lehmann-Wermser</i>	Liberty Room
	<b>The Impact of Assessment Design on Teaching and Learning in Music</b> <i>Christina Haaf</i>	Patriot Room
11:30-12:00PM	Concurrent Sessions - Session 8	
	<b>Validating Dispositions in Pre-Service Music Educators</b> <i>Kelly Parkes, Paul Doerksen, and Gary Ritcher</i>	Colony A
	<b>Teaching the Art of Music for Effective and Meaningful Student Assessment</b> <i>David Zerull</i>	Colony C
	<b>A Factor Analysis of Variables Related to Beginning Sight-Singing Skills</b> <i>James Reifinger</i>	Colony D/E
	<b>Real-World Assessment Implementation: Race-to-the-Top Performing Fine Arts Assessment of Florida</b> <i>Mary Grace Gordon</i>	Allegheny
	<b>Pupils' Perceptions of Attainment in Music during the Transition from Primary to Secondary School</b> <i>Dimitra Kokotsaki</i>	Liberty Room
	<b>Embedding Assessment Seamlessly Into Existing Music Teacher Training Courses</b> <i>Edward Asmus</i>	Patriot Room
12:00-1:30PM	Lunch on your own - Explore Historic Williamsburg	
1:30-2:15PM	<b>Keynote Address V: Model Cornerstone Assessments: Clarifying Standards, Supporting Learning</b> <i>Scott Shuler</i>	Colony D/E
2:15-2:30PM	Transition Time	
2:30-3:00PM	Concurrent Sessions - Session 9	
	<b>Report and Review on Assessments of Music Performance Learning</b> <i>Baisheng Dai</i>	Colony A
	<b>Reliability Methods in Assessing the Effectiveness of Music Education</b> <i>David Miller</i>	Colony C
	<b>Rater Analyses in Music Performance Assessment: Application of the Many Facet Rasch Model</b> <i>Brian Wesolowski</i>	Colony D/E
	<b>Using Assessment Results for Learning Improvement in Higher Education Music Programs (continued in Concurrent Session 10)</b> <i>Keston Fulcher, Chris Carrillo, Megan Rodgers Good, and Kristen Smith, Workshop (2:30-4:00)</i>	Allegheny Room
	<b>The Effects of Instruction and Experience on Pre-Service Teacher Attitudes toward Accepting a Standards-Based Grading Paradigm</b> <i>Brian Wuttke and Nathan St. Pierre</i>	Liberty Room
	<b>Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction of a Sight-Reading Performance Assessment, Part I</b> <i>Michele Henry and Michael Alexander</i>	Patriot Room

3:10-3:40PM	Concurrent Sessions - Session 10	
	<b>Assessment from a Critical Pedagogy and Informal Learning Perspective</b> <i>Travis Hale</i>	Colony A
	<b>When Measures Don't: The Importance of Accuracy in Estimating Preschoolers' Music Aptitude</b> <i>Jennifer McDonel</i>	Colony C
	<b>Assessment Criteria in Musicians' Discourse</b> <i>José Carlos Godinho</i>	Colony D/E
	<b>Using Assessment Results for Learning Improvement in Higher Education Music Programs (continued from Concurrent Session 9)</b> <i>Keston Fulcher, Chris Carrillo, Megan Rodgers Good, and Kristen Smith, Workshop (2:30-4:00)</i>	Allegheny Room
	<b>The Correlation between the Aptitude Tests Grades and Music Lessons Grades of Music Education Departments' Students</b> <i>Erkan Süllün</i>	Liberty Room
	<b>Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction of a Sight-Reading Performance Assessment, Part II</b> <i>Michele Henry and Michael Alexander</i>	Patriot Room
3:50-4:20PM	Concurrent Sessions - Session 11	
	<b>E-learning Music Teacher Training Courses in Brazil: Challenges to Learning Assessment</b> <i>Sergio Figueiredo</i>	Colony A
	<b>Validity Evidence for the Use of a Motivation Inventory with Music Students: A Pilot Study</b> <i>Kelly Parkes</i>	Colony C
	<b>Assessment in Music in the Australian Context: the AiM Project</b> <i>Don Lebler</i>	Colony D/E
	<b>Using Assessment Results for Learning Improvement in Higher Education Music Programs (continued from Concurrent Session 10)</b> <i>Keston Fulcher, Chris Carrillo, Megan Rodgers Good, and Kristen Smith, Workshop 2:30-4:00</i>	Allegheny Room
	<b>Musical Assessment in Public Schools: Challenges and Practices</b> <i>Mara Menezes Kroger</i>	Liberty Room
	<b>Washington State's Arts Classroom-Based Performance Assessments (CBPAs) 2003-Current: Formative and Summative Design for Student Success via Creating, Performing, and Responding</b> <i>AnnRené Joseph</i>	Patriot Room
4:30-6:30PM	Free Time - - Explore Historic Williamsburg	
6:30-8:00PM	Conference Banquet (see pages 68-69 for banquet entertainment)	Tidewater Room
<b>Saturday, February 21, 2015</b>		
8:30-5:00PM	Registration/Information Desk Open	Colony Foyer
9:30-10:00AM	Concurrent Sessions - Session 12	
	<b>An International and Developmental Comparison of Assessment Practices in the United States and England</b> <i>Daniel Johnson and Martin Fautley</i>	Colony A
	<b>Participant Perception and Assessment of a Music and Dance Improvisation Project</b> <i>Patricia Riley</i>	Colony C
	<b>Assessing Artistic Literacy in the National Core Music Standards (continued in Concurrent Session 13)</b> <i>Demaris Hansen and Elaine Bernstorf, Workshop (9:00-10:30)</i>	Colony D/E

9:30-10:00AM	Concurrent Sessions - Session 12 continued	
	<b>Assessment for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 (continued in Concurrent Session 13)</b> <i>Jill Campbell and Michael Hudson, Workshop (9:00-10:30)</i>	Allegheny Room
	<b>Reinventing the Undergraduate Curriculum and Assessment Course</b> <i>Stephanie Standerfer</i>	Liberty Room
	<b>Formative Assessment Practices and Applications for Music Education</b> <i>Donna Gallo</i>	Patriot Room
10:10-10:40AM	Concurrent Sessions - Session 13	
	<b>Dynamic Assessment for Inspired Learning</b> <i>Paul Chapin and William Cirullo</i>	Colony A
	<b>Assessing Group Composing for a Secondary School Qualification</b> <i>Vicki Thorpe</i>	Colony C
	<b>Assessing Artistic Literacy in the National Core Music Standards (continued from Concurrent Session 12)</b> <i>Demaris Hansen and Elaine Bernstorf, Workshop (9:00-10:30)</i>	Colony D/E
	<b>Assessment for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 (continued from Concurrent Session 12)</b> <i>Jill Campbell and Michael Hudson, Workshop (9:00-10:30)</i>	Allegheny Room
	<b>A Mathematical and Linguistic Music Literacy Assessment</b> <i>Brian Kaufman</i>	Liberty Room
	<b>A Web-Based Environment for Facilitating Reflective Self-Assessment of Choral Conducting Students</b> <i>Hyesoo Yoo</i>	Patriot Room
10:50-11:20AM	Concurrent Sessions - Session 14	
	<b>NAfME's Music Teacher Evaluation Workbooks— Assessment to Promote Professional Growth</b> <i>Glenn Nierman</i>	Colony A
	<b>Validity of Documenting Students' Individual Progress Associated with Professional Teaching Standards through Web-Based Portfolios</b> <i>Frederick Burrack and Phillip Payne</i>	Colony C
	<b>Modern Test Theory Primer (continues in Concurrent Session 15)</b> <i>Joshua Pritikin, Workshop (10:40-12:10)</i>	Colony D/E
	<b>Leveraging Technology for Music Assessment in a Classroom (continues in Concurrent Session 15)</b> <i>Dan Massoth, Workshop (10:40-12:10)</i>	Allegheny Room
	<b>Assessing Online Learning</b> <i>William Bauer</i>	Liberty Room
	<b>The Reflective Journal as Formative Assessment</b> <i>Diane Hughes</i>	Patriot Room
11:30-12:00PM	Concurrent Sessions - Session 15	
	<b>Development of the Processfolio: Reflections on an Authentic Assessment Tool</b> <i>Julie Beaugard, Jason Silveira, and Tina Bull</i>	Colony A
	<b>Summative Assessment of Tonal Improvisation: the Challenge of Setting International Benchmarks</b> <i>Nigel Scaife</i>	Colony C
	<b>Modern Test Theory Primer (continued from Concurrent Session 14)</b> <i>Joshua Pritikin, Workshop (10:40-12:10)</i>	Colony D/E
	<b>Leveraging Technology for Music Assessment in a Classroom (continued from Concurrent Session 14)</b> <i>Dan Massoth, Workshop (10:40-12:10)</i>	Allegheny Room

11:30-12:00PM	Concurrent Sessions - Session 15 continued	
	<b>Assessment System in Instrument Teaching for Music Teachers: an E-Learning Internet-Mediated Model in Brazil</b> <i>Helena de Souza Nunes</i>	Liberty Room
	<b>The Effect of an Undergraduate Measurement and Evaluation Course on General Music Teacher Perspectives and Practices</b> <i>Daniel Johnson</i>	Patriot Room
12:00-1:15PM	Lunch on your own - Explore Historic Williamsburg	
1:30-2:00PM	Concurrent Sessions - Session 16	
	<b>Evaluation: A Possible Tool for the Development of Sight Singing and Music Perception</b> <i>Leonardo Borne</i>	Colony A
	<b>Modular Assessment of Creativity in General Music</b> <i>David Edmund and Jian-Jun Chen-Edmund</i>	Colony C
	<b>Analyzing Student Work to Inform Teaching and Increase Student Growth (continues in Concurrent Session 17)</b> <i>Denese Odegaard, Workshop (1:15-2:45)</i>	Colony D/E
	<b>Assessing Students Who Have Differing Needs in the Elementary General Music Classroom (continues in Concurrent Session 17)</b> <i>Alice Hammel, Workshop (1:15-2:45)</i>	Allegheny Room
	<b>Assessing Pre-Service Educators' Aural and Visual Skills in Recognizing Correct and Incorrect Recorder Performance</b> <i>Ann Harrington</i>	Liberty Room
2:10-2:40PM	Concurrent Sessions - Session 17	
	<b>Assessment Practices of a High School Choir Director: A Case Study</b> <i>Jason Hawkins</i>	Colony A
	<b>Consensual Assessment Technique and the Measurement of Creativity in Music Education</b> <i>Clint Randles</i>	Colony C
	<b>Analyzing Student Work to Inform Teaching and Increase Student Growth (continued from Concurrent Session 16)</b> <i>Denese Odegaard, Workshop (1:15-2:45)</i>	Colony D/E
	<b>Assessing Students Who Have Differing Needs in the Elementary General Music Classroom (continued from Concurrent Session 16)</b> <i>Alice Hammel, Workshop (1:15-2:45)</i>	Allegheny Room
2:45-3:00PM	Transition Time	
3:00-4:00PM	<b>Closing Session</b> <i>Timothy S. Brophy, Jeffrey Marlatt, Gary K. Ritcher</i> <i>Performance by The Fifes &amp; Drums of Colonial Williamsburg (see page 67)</i>	Colony D/E

## Special Thanks...

*Thanks to the College of William and Mary and Dr. James I. Armstrong, Jr., Director of Choirs, for the loan of their choral risers.*

&

*Jason Kriner, Music Specialist, Baker Elementary School, Williamsburg, VA for providing the Saturday morning Orff instruments.*

## Poster Session - Virginia Foyer - Thursday, February 19, 2015 2:30-3:45PM

1.	<p><b>Using Enjoyment and Exploration to Guide Students' Instrument Selection: Development of a Motivation to Learn a Musical Instrument Scale</b> <i>Sangmi Kang</i></p>
2.	<p><b>Should Students Produce Musical or Cultural Outcomes? Evaluating Educational Outcomes of Learning World Musics in General Music Classes</b> <i>Sangmi Kang; Hyesoo Yoo</i></p>
3.	<p><b>A Web-Based Environment for Facilitating Reflective Self-Assessment of Choral Conducting Students</b> <i>Hyesoo Yoo</i></p>
4.	<p><b>Development and Validation of the Adolescent Musicians' Perceptions of Connectedness Scale: An Initial Investigation</b> <i>Jared R. Rawlings</i></p>
5.	<p><b>Validity Evidence for the Use of a Motivation Inventory with Music Students: A Pilot Study</b> <i>Kelly A. Parkes; Brett Jones; Jay Wilkins</i></p>
6.	<p><b>Intersections of Accreditation: An Examination of a School of Music Curriculum Mapping Process to Relate Specialized Accreditation and Regional Accreditation Standards</b> <i>Jeffrey Ward; Rachel Copeland; Tom McCaslin; Mark Richardson; Cynthia Wagoner; Chris Ulffers</i></p>
7.	<p><b>An Exploratory Study of Music Teacher Evaluation Practices in Multiple States with Race to the Top Funding: K-12 Music Educators' Experiences, Perspectives, and Recommendations</b> <i>Lisa Martin</i></p>
8.	<p><b>"It's Really About the Students": A Mixed Methods Investigation of Music Teacher Evaluation</b> <i>Stephanie Prichard; Kenneth Elpus</i></p>
9.	<p><b>E-learning Music Teacher Training Courses in Brazil: Challenges to Learning Assessment</b> <i>Jose Soares; Sergio Figueiredo</i></p>
10.	<p><b>Report and Review on Assessments of Music Performance Learning</b> <i>Baisheng Dai</i></p>
11.	<p><b>Assessment Practices of a High School Choir Director: A Case Study</b> <i>Jason Hawkins</i></p>
12.	<p><b>Implications of the Evaluation of the Arts IMPACT Program in Columbus, Ohio</b> <i>Chia-Chieh Wu</i></p>
13.	<p><b>MCAS, PARCC, and the Relationship between Music Instruction and State-Mandated Comprehensive Assessments</b> <i>Ronald G. Sherwin; Tobias S. Monte</i></p>
14.	<p><b>Assessment Systems in Instrument Teaching for Music Teachers: An E-learning Internet-mediated Model in Brazil</b> <i>Helena de Souza Nunes; Cláudia Elisiane Ferreira dos Santos; Rafael Guerini Atolini; Edilson Schultz</i></p>
15.	<p><b>The Effect of Daily Music Instruction on Development of Musical and Social Skills of Preschool Children</b> <i>Alena V. Holmes</i></p>
16.	<p><b>The Effect of an Undergraduate Measurement and Evaluation Course on General Music Teacher Perspectives and Practices</b> <i>Daniel C. Johnson</i></p>

**Poster Session - Virginia Foyer - Thursday, February 19, 2015 2:30-3:45PM**

17.	<b>An International and Developmental Comparison of Assessment Practices in the United States and England</b> <i>Daniel C. Johnson; Martin Fautley</i>
18.	<b>Fostering Music Teacher Identity Development Through Creative Assessment Practices in Undergraduate Music Teacher Education</b> <i>Sandy Goldie</i>
19.	<b>Teacher Noticing: A Framework for Investigating Music Teachers' Ability to Perceive and Respond to Students' Musical Thinking</b> <i>Kimberly Lansinger Ankney</i>
20.	<b>A Factor Analysis of Variables Related to Beginning Sight-Singing Skills</b> <i>James L. Reifinger, Jr</i>
21.	<b>Real-World Assessment Implementation: Race-to-the-Top Performing Fine Arts Assessment of Florida</b> <i>Mary Grace Gordon</i>
22.	<b>A Review of the Literature on Student Learning Objectives (SLOs)</b> <i>Ryan Shaw</i>
23.	<b>Changing a Culture: Music Assessment in an Institutional Frame</b> <i>Nancy Whitaker</i>
24.	<b>Helping Arizona Music Teachers to Develop Authentic Music Assessments to Measure Student Growth and Inform Their Teacher Evaluation</b> <i>Jill Sullivan; Lynn Tuttle</i>
25.	<b>Dynamic Assessment for Inspired Learning</b> <i>Paul Chapin; William Cirullo</i>
26.	<b>Assessing Pre-Service Educators' Aural and Visual Skills in Recognizing Correct and Incorrect Recorder Performance</b> <i>Ann M. Harrington</i>



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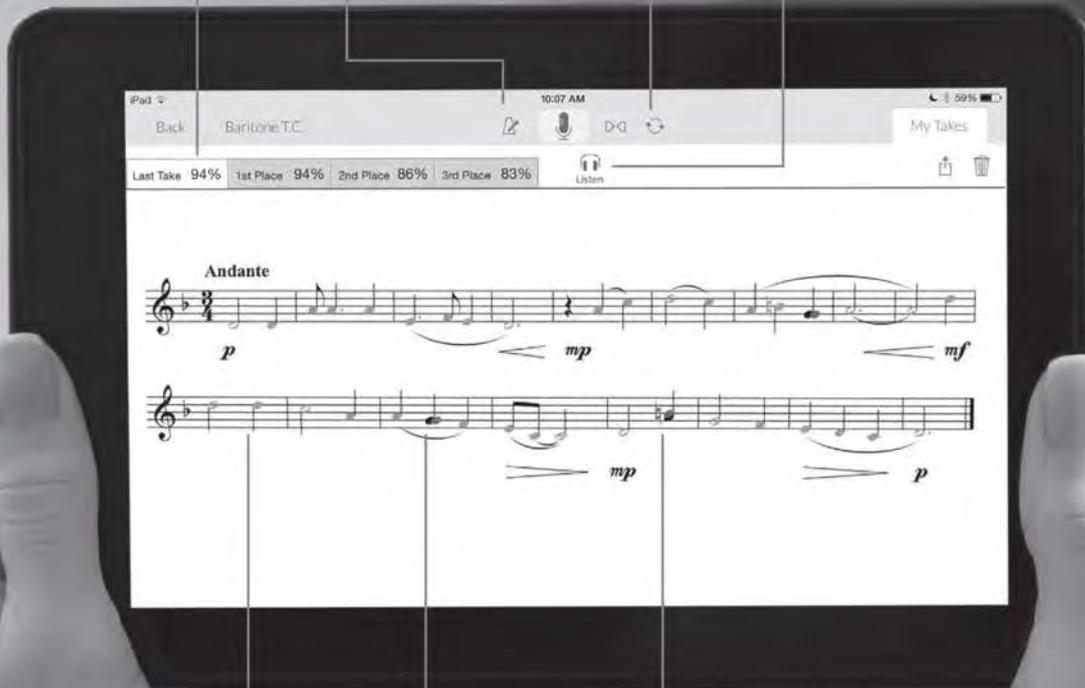


Assessment score

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Change the tempo or turn on the click track

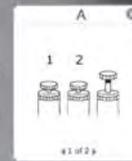
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Green notes are correct

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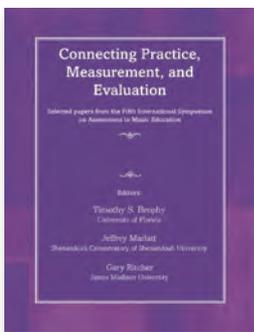
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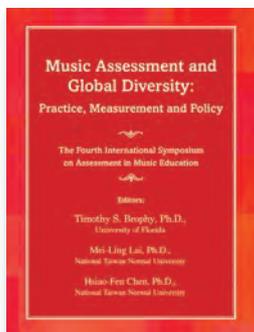
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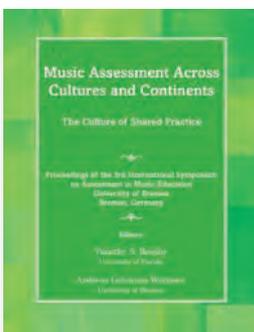
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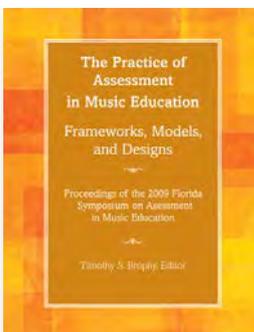
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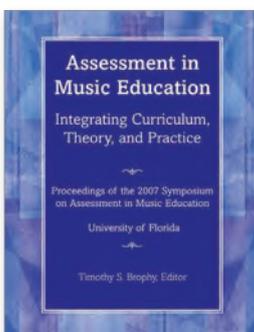
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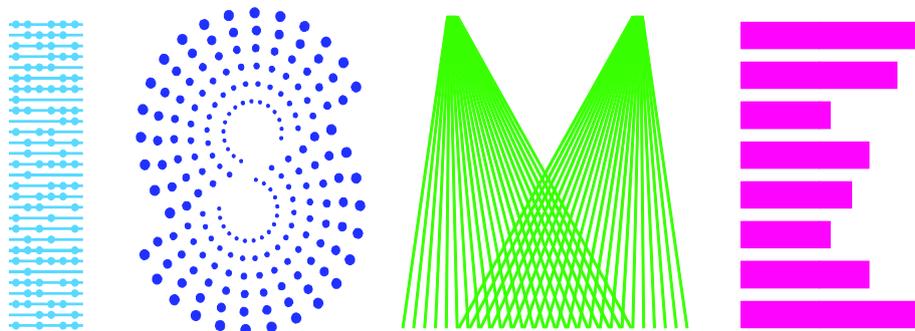
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# Keynote Speakers



## Dr. Margaret Barrett

*Shaping an Australian curriculum for Music Education: Implications for Assessment, Evaluation, and Reporting.*

Thursday, February 19, 2015  
8:30-9:15am  
Colony D/E

**Abstract:** Music education has a long history as an independent subject in the curricula and syllabi of many of Australia's

six states and two territories. In the last decades however, music education's place in the Australian education policy landscape has become inextricably linked to the positioning of Arts Education. Successive Federal government statements on national goals for schooling have located music as a component of The Arts "Key Learning Area," alongside Dance, Drama, Media Arts and the Visual Arts. This presentation shall: provide an overview of the policy and practice framework for Australia's current national curriculum The Arts: the Australian Curriculum (2013); identify key events in the curriculum development and the impacts of policy and practice; and outline the ways in which one state, Queensland, is implementing the curriculum with a focus on its approach to assessment, evaluation, and reporting in music.

**Biography:** Margaret Barrett is Professor and Head of School at the School of Music, The University of Queensland. Her research has investigated issues in the pedagogy of creativity, early music development, musical expertise, the meaning and value of arts engagement and music program evaluation. This program of research has been supported by grants from the Australian Research Council, The Australia Council for the Arts and the British Academy. She has served as President of the International Society for Music Education (2012 – 2014), Chair of the World Alliance for Arts Education in (2013 - 2015), Chair of the Asia-Pacific Symposium for Music Education Research (2009 – 2011), an elected member of the Board of the International Society for Music Education (2008 – 2010), and National President of the Australian Society for Music Education (1999 – 2001). Professor Barrett was the music discipline writer for the Shape Paper for the Australian Curriculum – The Arts (2011) and continues to provide advice to the curriculum process. She has published in excess of 100 articles, book chapters, and conference papers. Her latest publication is *Collaborative Creative Thought and Practice in Music* (2014, Ashgate Publishers).



## Dr. Pamela Burnard

*Documenting and Assessing for Real-world Learning of Diverse Musical Creativities*

Thursday, February 19, 2015  
1:30-2:15pm  
Colony D/E

**Abstract:** We have clear evidence that the assessment of creativity/ies, in practice, depends on how the term is understood and

how assessment is understood. Several componential approaches have been developed in England. Each approach takes a different slant on the balance between creativity as individual or collaborative and on the tension between creativity as interdisciplinary, generalized or as domain-specific. How we make visible and document these diverse creativities provides the focus of this presentation.

During this keynote, Dr. Burnard will share the development of a framework and associated tools for researching 'creativities' as perceived and practiced by artists, educators, and students, in diverse contexts. These include live coding digital performances (reporting from a digital R&D study called *Sonic Pi: Live & Coding*, 2014), music and visual arts education (reporting from a study of *Creativity Assessment Practice in the Arts [CAPA]*, 2010)), and how professional musicians make powerful commitments to nurturing ingenuity, flexibility and entrepreneurship (reporting from a study of *'Musical Creativities in Practice'*, 2012). Ways of teaching for diversity of musical creativities, as well as documenting and developing assessment practices, will be discussed.

**Biography:** Pamela Burnard is Reader in Education at The University of Cambridge, UK. Following under-graduate and graduate coursework study at the Universities of Melbourne, Queensland (Australia) and Indiana (USA) in Music and Music Education she completed a Ph.D. at Reading University, (UK). Her research interests include the study of diverse musical creativities, creativity assessment, creativity in education, creative learning, teaching for creativity, teaching creatively, creative leadership, directing creativities, innovation and industry links. Her research has been published in key journals, edited collections and authored books which include *Musical Creativities in Practice* (2012, OUP) and *Teaching Music Creatively* (Routledge, 2013), and *Developing Creativities in Higher Music Education* (Routledge, 2013). She is Co-convenor of the British Educational Research Association Creativity in Education SIG, founder and convenor of the Creativities in Intercultural Arts Network (CIAN), Past Editor of the *British Journal of Music Education* (2007-2013), the *International Journal of Music Education* (2003-2007) and Fellow of the Royal Society of Arts.



## Dr. Richard Colwell

*Interpreting Validity*

Wednesday, February 18, 2015  
7:00-8:00pm  
Virginia F

**Abstract:** Any claims for the validity (interpretation) of data from the expected multiple measures to be used in assessing students and teachers in music education must be firmly established.

In this, Dr. Colwell presents steps for this process. The process starts with a review of the related research and how research becomes implemented. Next, validity measures must be consistent with a philosophy of music education and theories that guide learning and/or assessment. Quantitative analysis and psychometric modeling are equally important in the 2014 standards for assessment; Dr. Colwell describes the significance of Item Response Theory and differential item functioning (DIF) to this process, and discusses use of the descriptive discriminate function, multinomial and multilevel-multinomial logistic regression analyses to estimate the presence of latent trait and construct irrelevant variance. The talk closes with a discussion of the validity arguments for assessing teachers and teacher education with the California teacher certification test PACT and edTPA.

**Biography:** Richard Colwell is professor emeritus at the University of Illinois with his most recent appointment as chair of music education at the New England Conservatory. He is a member of MENC's Hall of Fame and has held a John Simon Guggenheim Fellowship, a William J Fulbright Senior Scholar Fellowship, and citations from the National Music Clubs, and the Ambassador Horace Porter foundation for leadership.

He has worked on assessment issues in five states and was the assessment coordinator for the arts assessments for the Boston Public Schools. His many publications include music tests for the Follett Educational Corporation and Silver-Burdett Ginn and the MENC handbooks of research on music teaching and learning. Recent publications include, with Elizabeth Wing, an Orientation to Music Education: Structural Knowledge for Teaching Music, with Mike Hewitt, the 4th edition of Teaching Instrumental Music, with Peter Webster the two volume Handbook of Research on Music Learning (2011), the music education section of the New Groves' Dictionary of Music and Musicians (2014), and the lead chapter in NSSE's 111th Yearbook on The Place of Music in the 21st Century, edited by Benedict and Schmidt (2012).



## Dr. René Human

*My Journey with African Musical Arts: Developing Assessment Standards*

Friday, February 20, 2015  
8:30-9:15am  
Colony D/E

**Abstract:** Crosscultural music education is becoming a global phenomenon and impacts all music cultures. This paper focuses on teaching and learning

contexts as well as assessment systems suited to African musical arts performance, but equally applicable beyond these contexts. Generic standards-based assessment as a holistic and formative process is developed and introduced. Through the introduction of a generic evaluation system in the form of a re-contextualised authentic framework that is implementable outside its culture of origin, this research holds potential for the development of other, similar generic global frameworks. What is illustrated here is a newly developed compatible and reliable framework that correlates an indigenous sub-Saharan African non-formal music education system with a global and formal music education. The author intentionally reviews her own situation and that of African musical arts assessment, in order to negotiate empathetically new boundaries and perspectives needed.

**Biography:** René Human teaches Choral Direction (post grad) at the University of Pretoria. She holds a DMus as well as Master of Music Degree from the same university and a Bachelor's Degree in Music from the University of Stellenbosch. She holds Teacher's and Performer's Licentiates in Music from the Universities of South Africa (UNISA), Royal Schools of Music (RSM) and Trinity College of London (TCL). Dr. Human founded the Africa Music and Choral Trust (AMCT) in 1999 to publish and promote indigenous African choir music, as well as the work of young African choral music composers.

The lack of evaluation and assessment systems for African musical arts, especially internationally recognized systems, the emphasis on multiculturalism and cross-culturalism in contemporary music education, as well as a wide international interest in African music has motivated Dr. Human's research. Her formulation of research-based, cross-cultural generic assessment standards is suggested as basis for further refinement and development of assessment and evaluation of indigenous musics.



## Dr. Scott C. Shuler

*Model and Cornerstone  
Assessments: Clarifying  
Standards, Supporting Learning*

Friday, February 20, 2015  
1:30-2:15pm  
Colony D/E

**Abstract:** U.S. National Core Arts Standards released in 2014 include draft “Model Cornerstone Assessments”

(MCAs). Music MCAs will provide standards-based tools teachers can adopt or adapt for formative and summative uses, while measuring students’ ability to carry out each Process Component (step) of three Artistic Processes: Creating, Performing, and Responding. NAFME: National Association for Music Education is taking the lead in organizing music MCA development, partnering child development and assessment scholars with hundreds of music teachers nationwide to develop, pilot, and refine tasks and generate and score student work. Eventually this multi-year project will produce a series of authentic, instructionally-embedded MCAs that are aligned across grade levels within each of five music standards strands (PreK-8 General Music, Ensemble, Guitar/Keyboard/Harmonizing Instruments, Composition/Theory, and Music Technology), while also generating consensus “benchmark” student work that illustrates standards expectations. This presentation will provide an overview of the aspirations, processes, and current status of this initiative.

**Biography:** Scott C. Shuler has served as Arts Education specialist in the Connecticut State Department of Education, as Assistant Superintendent for Curriculum and Instruction for the Simsbury Public Schools, and as an associate professor at California State University, Long Beach. An experienced K-12 and college music teacher and active clinician, Dr. Shuler holds numerous awards for teaching, writing, and leadership from state and national organizations. He served on the task force that developed America’s first National Standards in Music in 1994; co-chaired the development of the music section of the 1997 National Assessment of Educational Progress (NAEP) in the Arts; co-chaired the CCSSO interstate arts assessment consortium and NAFME’s Model Cornerstone Assessment Task Force; served as president of the National Council of State Supervisors of Music and president of NAFME: The National Association for Music Education (formerly MENC); and co-chaired the writing team that developed the National Core Music Standards published in 2014.

# Presenters

## Frank Abrahams



*A Content Analysis of Student Growth Objectives Created by New Jersey Music Teachers - E*

Friday, February 20, 2015, 10:10 a.m., Colony Room A

**Abstract:** The purpose of this research was to investigate the content of state-mandated objectives music teachers were writing for their students to

achieve. We further wanted to see how these objectives aligned to the artistic processes of create, perform, respond, and connect, which are the cornerstones of the new music education standards released in 2014. We collected 92 objectives from music teachers in the state of New Jersey sorted using open, focused, and axial coding. A content analysis revealed that most objectives were behavioral and far below what most would expect of students at their particular grade. Most objectives required students to identify musical symbols and terms and did not consider artistic processes. A random sample of teachers told us that they deliberately wrote objectives that they would be sure their students could meet, fearing that if the students did not meet the goals, their individual teaching jobs would be in jeopardy.

**Biography:** Frank Abrahams is Professor of Music Education at Westminster Choir College of Rider University in Princeton, New Jersey. Dr. Abrahams has pioneered the development of a critical pedagogy for music education and has presented research papers and taught classes in the United States, China, Brazil, Taiwan, Hungary, Israel, Italy, and the UK. He is senior editor of *Visions of Research in Music Education*. With Ryan John is co-author of *Planning Instruction in Music* (GIA Publications) and co-author with Paul Head of the forthcoming *Oxford Handbook of Choral Pedagogy* (Oxford University Press).

## Michael Alexander



*Title 1: Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction of a Sight-Reading Performance Assessment, Part I - M*

Friday, February 20, 2015, 2:30 p.m., Patriot Room

*Title 2: Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction of a Sight-Reading Performance Assessment, Part II - M*

Friday, February 20, 3:10-3:40pm, Patriot Room

Abstract 1: See Michele Henry for Abstract

Abstract 2: See Michele Henry for Abstract

**Biography:** Michael Alexander joined the faculty of Baylor University in 2006 after 22 years of teaching orchestra in the public schools of Houston, Texas. His duties at Baylor include supervising string student teachers, instruction in classroom string pedagogy, directing the Baylor String Project, and conducting the Baylor Campus Orchestra. Alexander is co-author of the Orchestra Expressions series and Expressive Techniques for Orchestra. His research has been published in the *Journal of Research in Music Education*, *UPDATE: Applications of Research in Music Education*, the *String Research Journal*, *Texas Music Education Research*, the *American String Teacher*, and the *Southwestern Musician*.

## Kimberly Lansinger Ankey



*Teacher Noticing: A Framework for Investigating Music Teachers' Ability to Perceive and Respond to Students' Musical Thinking - E*

Thursday, February 19, 2015, 10:50 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** For this paper presentation, I will discuss how the concept of teacher noticing can be used to investigate music teachers' perceptions and responses to students' musical thinking. The presentation will define the construct of teacher noticing, how it is investigated widely in math and science teacher education, and why it is important to consider in music teacher education. Using findings from a study on teacher noticing of student thinking in improvisation activities, connections will be explored between what teachers notice and how and why they respond to students during classroom interactions. Implications of the study suggest that there are series of questions that music teacher educators and researchers should be asking including: How can we improve what teachers see? How can we help teachers respond based on their evaluations of student thinking? And, what music activities are most productive for helping teachers notice students' substantive musical thinking?

**Biography:** Dr. Kimberly Lansinger Ankey is assistant professor and director of music education at Christopher Newport University in Newport News, Virginia. Her research focuses on teacher noticing, teachers' perceptions of student thinking in improvisation, responsive pedagogy, preservice teacher development, and string education. Kimberly has contributed to *Advances in Music Education Research* and *Visions of Research in Music Education*. Upcoming contributions will appear in publications for the Society

of Research in Music Education and Engaging Music Practices: A Sourcebook for Instrumental Music. She has presented papers at NAFME, AERA, Society for Music Teacher Educators, and New Directions in Music Education.

## Edward P. Asmus



*Embedding Assessment Seamlessly Into Existing Music Teacher Training Courses* - P

Friday, February 20, 2015, 11:30 a.m., Patriot Room

**Abstract:** This presentation will provide strategies to seamlessly integrate assessment activities into existing music teacher training courses. The

assumption is that what is currently taught in music teacher training courses is very important to the future success of the teacher in training and that assessment experiences are not to replace this important content. Fortunately, core knowledge and skills covered by music teacher training programs are actually learned better by incorporating assessment practices within them. Music teacher-training programs stress the teaching of music through performance. It follows that assessment training should emphasize music performance assessment. When teachers in training are learning to perform secondary instruments or the fundamentals of music teaching, they have a keen awareness of the problems they have as learners. This makes them ripe for identifying appropriate assessment and learning activities that solve the problems they face. This makes these courses perfect for incorporating assessment concepts and techniques.

**Biography:** Edward Asmus is Professor of Music Education in the Hugh Hodgson School of Music at The University of Georgia. He has served on most of the editorial boards of the major journals in music education, is a past editor of the Journal of Music Teacher Education, and has been cited as one of the most published authors in this field. Dr. Asmus created The Music Education Search System, a database of 35,000 article titles, the Music Researcher's E-Mail Directory that includes 950 music researchers from around the world, the Music Research Web Site, and the Music Assessment Web Site.

## William I. Bauer



*Assessing Online Learning* - P

Saturday, February 21, 2015, 10:50 a.m., Liberty Room

**Abstract:** Online learning, in a variety of forms, is growing rapidly. Colleges and universities from throughout the world are aggressively adapting existing curricula and developing

new programs to be delivered via distance education. Assessing students in these online learning environments can be challenging. This presentation will explore these challenges and provide insights on approaches to

assessing student learning in ways that are valid, reliable, and suited to the online medium. The research and best practice literature will be discussed and will include an overview of (a) principles for online assessment, (b) online testing, (c) performance-based assessment approaches, (d) assessment tools and procedures, and (e) special considerations necessary for the assessment of music content. While having similarities to face-to-face assessment, online assessment should be adapted to the technologies available and pedagogies used to best meet the needs of distance learning students and instructors. A list of resources can be found at <http://tinyurl.com/isame5>.

**Biography:** Dr. William I. Bauer is Associate Professor and Director of the online Master of Music in Music Education program at the University of Florida, where he teaches undergraduate and graduate classes in music education. Dr. Bauer has published in leading music education journals and presented in many venues throughout the U. S. and abroad. His book, *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*, is published by Oxford University Press. Bauer is an Apple Distinguished Educator, Google Certified Teacher, and member of the Journal of Research in Music Education editorial board. To learn more, visit <http://www.billbauer.net>

## Julie Beauregard



*Development of the Processfolio: Reflections on an Authentic Assessment Tool* - P

Saturday, February 21, 2015, 11:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** Music Education faculty at a large public institution of higher education in the Pacific Northwest collaborated to improve the graduate music teacher education program by modifying the capstone assessment. Following a review of literature, an authentic Processfolio model was selected and implemented. The Processfolio guides students in synthesizing knowledge and skills, becoming reflective practitioners, and assessing situatedness within the field of music education throughout the learning process. It is an instrument of learning, not a "showpiece" of accomplishments. The question guiding the present research study was: How would implementation of a new authentic assessment tool impact students' learning in their Master's program? Ethnographic methods were used for data collection and analysis in a case study context. Since the Processfolio was found to be a beneficial learning tool, faculty continue to implement it, but with modifications. Multilayered study findings will be discussed along with implications for future assessment practice and research.

**Biography:** Julie Beauregard is the General Music Education Specialist and Director of the Center for

Community Music at Oregon State University. Previously, she was on instructional faculties of the Eastman School of Music and Northwestern University, facilitated online courses for Boston University, and taught in K-12 schools for nine years. Her teaching and research reflect diverse expertise in areas such as world music, music teacher education, social justice, and ethnography. Beauregard maintains an active agenda of research and workshop presentations in regional, national, and international venues, and is the current Oregon Music Education Association's Society for Music Teacher Education Chair.

## Margaret Berg



*Can the edTPA Work for Music Teacher Educators?* - E

Thursday, February 19, 2015, 9:30 a.m., Colony Room D/E

**Abstract:** Panelist- See Kelly Parkes for abstract

**Biography:** Dr. Margaret Berg is an Associate Professor of Music Education at the University of Colorado. Margaret has published articles in *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Music Education Research*, *Music Educators Journal* and *American String Teacher*. Recent publications include chapters in the *Handbook of Qualitative Research in American Music Education* and *The Musical Experience: Rethinking Music Teaching and Learning*. Her research on sociology of music education, edTPA, string/orchestra pedagogy and curriculum development and teacher education has been presented at major national and international conferences.

## Elaine Bernstorf



*Assessing Artistic Literacy in the National Core Music Standards* - P

Saturday, February 21, 2015, 9:00 a.m., Colony Room D/E

**Abstract:** See Demaris Hansen for abstract

**Biography:** Elaine Bernstorf, Ph.D., CCC-SLP is Professor of Music

Education at Wichita State University, Kansas, where she has served as Associate Dean (2000 -2009) and Interim Dean (2003-2004) of Fine Arts. Her specializations include elementary vocal and special music education; arts integration; voice, fluency and child language, literacy development and curriculum development. Dr. Bernstorf is co-author of the book *The Music and Literacy Connection*. She serves as Chair-elect for NAFME Exceptional Learners SRIG and Co-chair for Kansas MEA Special Needs focus area. Bernstorf also serves on the Administrator Connections advisory board for OAKE as column coordinator for the *Envoy* journal.

## Leonardo Da Silveira Borne



*Title 1: Teaching, Learning and Evaluating Considerations toward a Triple Educational Process* - P

Thursday, February 19, 2015, 10:10 a.m., Colony Room C

*Title 2: Evaluation: A Possible Tool for the Development of Sight Singing and Music Perception* - P

Saturday, February 21, 2015, 1:30 p.m., Colony Room A

**Abstract 1:** In this paper, which is a part of an ongoing Ph.D. thesis, I debate why, what and how one should focus on educative evaluation when researching sight singing. This perspective emerges from my own experience, my concerns about the theme, and from the reflection I made based on my review of specialized educational literature. Nevertheless, while the focus of my work is evaluation, the core of my research includes additional analyses of teaching, learning, interactions, curriculum, contents. In this paper I also propose a change of a concept/view in which we should consider a triple process of teaching-learning-evaluating, each part has an equal value and weight.

**Abstract 2:** In this paper we present a case study that aimed to examine the evaluation of music perception and sight-singing from an undergraduate music teacher training course. We begin with a review of the concept of evaluation, and then describe music perception and sight-singing and the processes by which they are evaluated. Based on student statements and their perceptions of this process, their vision of the possible resonances in their own praxis, and on the analysis of music perception and sight-singing, we propose that the process is based in dialogue, exchange, debate, and students' self-criticism as key aspects in the construction of knowledge, abilities and competencies, where evaluation, planning, and educational action are built and rebuilt continuously.

**Biography:** Recorder player, music educator and music therapist Léo Borne has undergraduate degrees in Music Composition (UFRGS/Brazil) and Music Therapy (EST/Brazil), a master's degree in Education (UFRGS/Brazil), and is currently completing his Ph.D. in Music Education (UNAM/México). He has been a professor in the undergraduate music education program at UFC - Campus of Sobral (Brazil) since 2010, teaching courses in music education, music theory, composition, and harmony. His research focuses on evaluation and assessment in music education, the musical praxis of teachers and professors, and the development and learning of musical abilities in children and college students. [Link to full CV: <http://lattes.cnpq.br/4345212477288753>.]

## Jennifer Bugos



*Cognitive Control: Behavioral and Electrophysiological Evidence of Music Learning - M*

Thursday, February 19, 2015, 10:10 a.m., Liberty Room

**Abstract:** The purpose of this study was to examine the effects of musical training on cognitive control in the visual and musical domain.

We collected behavioral and neurological data using a wireless EMOTIV system (EEG) while twenty-five adults (12 musicians, 13 non-musicians) performed a visual standardized Color Word Stroop Task and a Musical Stroop Task in addition to measures of music aptitude and intelligence. Results of an independent samples t-test on the Color Word Stroop Task show significantly faster reaction times in musicians compared to non-musicians,  $t(23) = -3.84$   $p = .001$ . Results of an independent t-test on the Musical Stroop Task for reaction times overall was not significant,  $t(23) = -1.03$   $p = .31$ . Musicians did however, complete the task with significantly fewer errors compared to non-musicians,  $t(23) = -7.62$   $p = .00$ . We believe the difference was attributable to the difficulty on the tune conditions.

**Biography:** Jennifer Bugos serves as Assistant Professor of Music Education at the University of South Florida. Her main research interests include the neurological basis for music perception and cognition with regard to human development, lifespan learning, and cognitive transfer. Her research has been featured at national and international conferences such as the International Conference on Music Perception and Cognition and many journals such as the *Bulletin for the Council of Research in Music Education*, *Research Perspectives in Music Education*, and *Aging and Mental Health*.

## Tina Bull



*Development of the Processfolio: Reflections on an Authentic Assessment Tool - P*

Saturday, February 21, 2015, 11:30 a.m., Colony Room A

**Abstract:** See Julie Beauregard for abstract

**Biography:** Tina Bull completed her B.S., M.S., and Ph.D. in Music Education at the University of Illinois. Since 1996, she has been coordinator of music education at Oregon State University, where she prepares graduate students through OSU's Professional Music Teacher Education program. Dr. Bull founded the women's choir, *Bella Voce*, performing most recently at the International Society for Music Education conference, July 2014, in Porto Alegre, Brazil. Dr. Bull is the immediate past president of the Oregon MEA and member of the northwest board of the NAFME. She also served as executive board member of SMTE. Dr. Bull's research interests are in assessment and sight-singing.

## Frederick Burrack



*Title 1: Validity of Documenting Students' Individual Progress Associated with Professional Teaching Standards through Web-based Portfolios - P*

Saturday, February 21, 2015, 10:50 a.m., Colony Room C

*Title 2: Developing and Pilot-Testing Model Cornerstone Assessments for the new National Standards for Music Education in the United States - P and M*

Friday, February 20, 2015, 9:30 a.m., Colony Room D/E

**Abstract 1:** Electronic portfolios have grown in popularity as a means of encouraging reflection, documenting individual progress toward achievement of professional teaching standards, and purposeful integration of technology into teacher preparation. This study explores the validity of web-based portfolios as a means of demonstrating conceptual understanding, attained knowledge and skills associated with professional teaching standards, and reflective practice as a foundation for teaching music in the school systems in the United States. The study focused on music education students at a large Midwestern United States university. The session includes an historical perspective of integrating web-based portfolios into teacher education in the United States, practices faculty use to assess progress and achievement of skills, knowledge, and dispositions of music teachers-in-training, and student perceptions of learning associated with web-based portfolios in and beyond university training.

**Abstract 2:** The panel will present the Model Cornerstone Assessments being designed to overlay the new National Standards for Music Education in the United States to bridge research based assessment of music learning with classroom teaching. Research methodology and protocols for a national pilot currently underway will be discussed enabling all those in attendance to contribute to the enhancement of the project. Issues discussed will be alignment across multiple and diverse sites; processes to identify consistency of assessment administration and content validity; consistency of assessment administration across demographics; and uncovering of teacher perceptions as to perceived intent of the standards, authenticity of student achievement as compared to curricular expectations, and changes in instructional considerations. Plans to document benchmark examples for levels of student achievement will also be shared.

**Biography:** Frederick Burrack is chair of graduate studies for the Music Program and Director of the Office of Assessment associated with the Provost Office at Kansas State. He chairs the Assessment SRIG for NAFME and co-chairs the development of the Model Cornerstone Assessment for the new National Standards for Music Education. His research interests include student learning assessment, cross-disciplinary instruction, and instructional thought development of music teachers.

He co-chairs the Kansas Music Educators Association and Kansas Alliance for the Arts advocacy committees, has numerous journals publications, and has presented nationally and internationally.

## Kathleen Camara



*The Assessment of Collective Music-Making among Youth from Underserved Communities: A Methodological Case Study - P*

Thursday, February 19, 2015, 10:10 a.m., Allegheny Room

**Abstract:** Music-making challenges youth to work collaboratively, to develop a sense of responsibility to

the group and project, to listen to and respect different viewpoints, and to use their collective skills to develop an overall artistic vision. The assessment of music-making requires complex methods that reflect both quantitative and qualitative aspects of learning, and that describe the processes, contexts and products of music learning. This session will present a methodological case study of the assessment of the experiences of 700 youth, their parents and teachers from seven music programs in underserved urban communities in the U.S. A mixed methods design was used to assess music learning in the community after-school programs situated in music schools, a shopping mall, a musician's social club, a music college, and a professional sound engineering studio. The strengths and limitations of the various methods used and the challenges in assessing musical competence will be discussed.

**Biography:** Kathleen A. Camara, Ph.D., is Associate Professor and Director of the YouthBeat Consortium for Research in Arts and Youth Development at Tufts University, where she teaches courses in Research Methods and Program Evaluation. She received her Ph.D. from Stanford in Psychological Studies and Program Evaluation. Her research focuses on how collective participation in music promotes positive youth development. Using qualitative and quantitative methods and analyses, she conducts research and program evaluations with Berklee College of Music, Boston Conservatory, and deCordova Museum. Her work has been presented at ISME, CMS, ISAME, ISIM, JPS, and NAFME conferences.

## Jill Campbell



*Assessment for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 - P and E*

Saturday, February 21, 2015, 9:00 a.m., Allegheny Room

**Abstract:** Teachers are often overwhelmed on how to collect data and measure the progress of their

students in the elementary classroom due to the sheer numbers of students that they see on a weekly basis. Performance based assessment in the youngest of students will ensure that there is progress in each student and in their musical development. This workshop will

address lesson planning and record keeping in ways that teachers can assess their students quickly and accurately. The workshop will also reflect the new National Core Arts Standards and will discuss their impact on the elementary curriculum. This workshop will be a chance for conference attendees to sing, dance, and play their way to valid assessment! Please come ready to participate and offer your input. Active engagement required!

**Biography:** Jill Campbell holds an undergraduate degree in music education, an MM in choral conducting, a Rank 1 in Music Education, and also completed a Graduate Certificate in Orff Schulwerk. Prof. Campbell is currently a Ph.D. candidate in Music Education at the University of Kentucky. She was a founding director of the Lexington Singers Children's Choir and currently serves as Assistant Professor of Music Education and Voice at Asbury University in Wilmore, KY. Her teaching load includes conducting, music education methods courses, opera workshop, voice and student teacher supervision. Prof. Campbell is also the conductor of the 70-voice Asbury Women's Choir.

## Raúl W. Capistrán Gracia



*Practice Makes Perfect: Do Teachers Evaluate the Way Their Students Practice? - E*

Thursday, February 19, 2015, 10:10 a.m., Colony Room A

**Abstract:** Teaching, implementing and evaluating methods and strategies of daily music practicing are important factors in the development of a

metacognitive attitude in students and the efficient learning of music, and play a vital role in the formation of professional musicians. This paper proposes that music instructors evaluate both the results achieved by students and the way they achieved those results. This paper presents partial results of a research project developed in three professional schools of music in Mexico. The project explores two hypotheses: a) Instructors in the music departments belonging to those schools do not evaluate the quality of music practicing of their students, and b) Lack of evaluation on the quality of music practicing may be the cause of poor preparation and poor performances.

**Biography:** Born in Mexico, Capistrán received his bachelor's degree in piano performance from Escuela Superior de Música y Danza de Monterrey in Monterrey, Nuevo Leon in 1992; his master's degree from Baylor University in 1999 and his DMA from Texas Tech University in 2005. On two occasions he received grants awarded by the Council for the Culture and the Arts of the State of Tamaulipas. As a musicologist, educator and performer, Dr. Capistrán has presented in Europe, North, Center and South America. Currently he works as a full professor and researcher for Universidad Autonoma de Aguascalientes, in Mexico.

## Christopher Carrillo



*Using Assessment Results for Learning Improvement in Higher Education Music Programs - E*

Friday, February 20, 2015, 2:30 p.m., Allegheny Room

**Abstract:** See Keston Fulcher for abstract

**Biography:** Chris Carrillo is an associate professor of trumpet at James Madison University and the principal trumpet of the New Orchestra of Washington, D.C. An active performer in orchestral, chamber, and solo mediums, Chris has performed and collaborated throughout the United States, Australia, Germany, and the United Kingdom. He has performed with the "President's Own" Marine Band Brass Quintet, the Dallas Wind Symphony, the Pittsburgh New Music Ensemble, and the symphony orchestras of Austin, Corpus Christi, Jacksonville, Victoria, and Memphis. He earned his doctorate at The University of Texas at Austin and did additional studies at the Royal Conservatoire of Scotland.

## Paul Chapin



*Dynamic Assessment for Inspired Learning - P*

Saturday, February 21, 2015, 10:10 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The authors challenge current education reform models and extend the discourse of assessment practices to include intentional connections built between assessment and instruction. Terms and definitions are set, exploring generic and dynamic components of education, with focus given to those dynamic, especially the learning/teaching relationship developed between student and teacher during the inquiry process. Classroom examples of formative, summative, benchmark, and student self-assessments utilizing available technology are given, demonstrating multiple connections between assessment and instruction. Successful assessment/instruction processes are clearly defined, while attention is drawn away from activities employing cumbersome procedures that interrupt valuable learning relationships between student, teacher, and content. The article centers on instruction, utilizing music education as the primary example, and is intended to challenge and inform the beliefs and practices of educators in many disciplines.

**Biography:** Paul Chapin is the Vocal Music teacher at Riverside School in Princeton, serves as a Content Area Specialist for Princeton University, and works in assessment development for Educational Testing Service. As a conductor, he has held positions as Chorus Master with the Garden State Philharmonic, Artistic Director with the New Jersey Chamber Singers, and as clinician for the New Jersey, Pennsylvania, and New York Music Educators Associations. His publications have appeared in *Choral Journal*, Rutgers University Press, and the *New*

*Jersey Symphony Orchestra*. He holds a Bachelor's degree (Westminster Choir College) and a Master's in Educational Leadership (University of Scranton).

## Jian-Jun Chen-Edmund



*Modular Assessment of Creativity in General Music - P*

Saturday, February 21, 2015, 1:30 p.m., Colony Room C

**Abstract:** See David Edmund for abstract

**Biography:** Jian-Jun Chen-Edmund is Assistant Professor of Music at the University of Minnesota Duluth. Her areas of specialty include elementary music, applied piano, and connections between music instruction and language development. She earned a Ph.D. in music education and served as Adjunct Professor at the University of Florida. Dr. Chen-Edmund earned her M.A. in music and music education at Teachers College, Columbia University and a B.M. at Fu Jen University in Taipei, Taiwan. She holds Orff and Kodály certifications and is a three-time participant in the ISAME.

## William Cirullo



*Dynamic Assessment for Inspired Learning - P*

Saturday, February 21, 2015, 10:10 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** See Paul Chapin for abstract

**Biography:** William Cirullo currently serves as principal of Riverside Elementary School in Princeton, a national and state recognized school of high academic achievement. An avid curriculum designer, he has taught K-8 reading, mathematics, and social studies in Princeton for 18 years. He has chaired K-12 math and social studies departments, lead numerous district curriculum assessments and redesigns, and has received personal recognition for continued achievement with school community based Sustainable Environmental studies and projects. He has taught in various roles at Rider University, Columbia University, and Princeton University. He holds degrees from the University of Tennessee and Rider University.

## Rachel Copeland



*Intersections of Accreditation: An Examination of a School of Music Curriculum Mapping Process to Relate Specialized Accreditation and Regional Accreditation Standards - P*

Thursday, February 19, 2015, 11:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** See Jeffrey Ward for abstract

**Biography:** Rachel Copeland holds the Doctor of Music degree in Vocal Performance with a related field in Early Music History from Indiana University, as well as the Master of Music degree in Vocal Performance and Bachelor of Music Education degree from Baylor University. Dr. Copeland is currently Assistant Professor of Voice at East Carolina University where she serves as the Coordinator of Graduate Recruitment. Dr. Copeland is an active performer, performing principal roles with San Diego Opera, Indianapolis Opera, North Carolina Opera, New Jersey Opera, Cleveland Opera, Louisiana Lyric Opera, Apollo's Fire: The Cleveland Baroque Orchestra, in addition to many others.

## Baisheng Dai



*Report and Review on Assessments of Music Performance Learning – P and M*

Friday, February 20, 2015, 2:30 p.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** How to properly assess student learning in the course entitled “Music Performance Skills” is a key

issue in professional music education in Macao. This paper reports on an assessment reform at the author’s Institute. The new comprehensive assessment is composed of four parts: a placement exam prior to a student’s learning serving as a diagnostic assessment, the teacher’s mark (20% in the final score) and comments based on the teaching activities as a formative assessment, the mark of the student’s performance jointly given by an external judge (40%) and a panel of teachers from the School (30%), and finally the student’s self-evaluation (10%). Both the quantitative mark and qualitative comments offered by examiners can together provide an evaluation of the effect teaching on student learning. The author also discusses the possibility of using a grade teaching system and a well-defined grading scheme for performance examinations.

**Biography:** Dr. Dai Baisheng is Associate Professor and Coordinator of Music Program in the School of Arts, Macao Polytechnic Institute. He obtained his Ph.D. in music pedagogy from the University of Music and Performing Arts Frankfurt, Germany (2005) and an MA in piano performance and teaching from the Conservatory of Music Wuhan, China (1997). His research interests center on theory and practice of music education, piano music and piano teaching. His publications include four monographs and more than 60 academic papers in Chinese, English and German.

## Paul Doerksen



*Validating Dispositions in Pre-service Music Educators - M and E*

Friday, February 20, 2015, 11:30 a.m., Colony Room A

**Abstract:** See Kelly Parkes for abstract

**Biography:** Dr. Paul F. Doerksen is Associate Professor and Chair of Music Education at Duquesne

University (Pittsburgh, Pennsylvania, USA). He holds a Bachelor of Music in Music Education (Western Washington University), a Master of Music in Instrumental Conducting (Northwestern University), a Doctor of Philosophy in Music Education (Ohio State University), and a Diploma of the Faculty of Fine Arts in Music (The University of Calgary). Dr. Doerksen teaches undergraduate and graduate students—and works with in-service music educators—in instrumental music education, K–12 school music curricula, and assessment. He currently serves on the Editorial Committee for the *Music Educators Journal*.

## Amber D. Dumford



*Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes - P*

Friday, February 20, 2015, 9:30 a.m., Patriot Room

**Abstract:** See Angie L. Miller for abstract

**Biography:** Amber D. Dumford completed her Ph.D. in Higher Education (with a cognate in

Sociology) at Pennsylvania State University. She has been a member of the research analyst team at the Center for Postsecondary Research at Indiana University for over six years. Amber provides analytic support to several large survey research projects, including the Strategic National Arts Alumni Project and the National Survey of Student Engagement. Amber also received a master’s degree in Public Administration and a baccalaureate degree in Mathematics, both from Indiana University at Bloomington. Her research interests include gender issues in higher education, arts education, engineering education, creativity, and quantitative reasoning.

## David Edmund



*Modular Assessment of Creativity in General Music - P*

Saturday, February 21, 2015, 1:30 p.m., Colony Room C

**Abstract:** Due to an increased focus on creativity in the 21st century, music educators are faced with the challenges of planning, implementing, and assessing student creative products.

Creative musical processes enable children to function at the highest tier of cognition. The purpose of this presentation will be to establish research-tested and practiced strategies for planning, implementing, and assessing musical creativity in general music. With this in mind, modules were designed using a scope-and-sequence approach to encompass various creative musical processes. Each module includes three or more assessment tasks. The implementation of multiple assessments provides one means for establishing assessment reliability. Sequential modular instruction that is grounded in research and practice provides the means to optimize assessment validity. Throughout the modules, students are involved in related creative processes, which provide comprehension checkpoints within formative assessments. Each module culminates in a summative assessment of

students' creative musical products.

**Biography:** David Edmund is Assistant Professor and Chair of Music Education at the University of Minnesota-Duluth. He specializes in elementary methods, instrumental improvisation, active listening, and music teacher education. Dr. Edmund has taught general music, choir and beginning band for ten years in Florida elementary schools. David holds Orff and Kodály certifications. He earned a Ph.D. in Music Education at the University of Florida and an M.M.E. with Jazz Studies emphasis at the University of North Texas, where he performed, toured and recorded with the One o' Clock lab band.

## Martin Fautley



*Title 1: Assessment of Progress and Assessment of Progression in the English Music Education System: Threats and Opportunities - E*

Friday, February 20, 2015, 10:50 a.m., Colony Room C

*Title 2: Using Activity Theory to Reveal Formative Assessment Practices of Contemporary Composers and Classroom*

*Music Teachers in their Composing Pedagogies - E*

Friday, February 20, 2015; 10:10 a.m., Colony Room C

*Title 3: An International and Developmental Comparison of Assessment Practices in the United States and England - P*

Saturday, February 21, 2015; 9:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract 1:** This paper is concerned with the ways in which National Curriculum assessment in England using centrally prescribed levels has hitherto been problematic, and of how new opportunities now emerge with their removal. It addresses the question: What unforeseen and unplanned outcomes of measurement and evaluation have been observed? The English National Curriculum levels systems of assessment causes problems and issues for teachers in the ways they employ both formative and summative assessment in their day to day practice. Recent changes in legislation have removed statutory requirements for their use, but this has created a vacuum which most teachers fill by retaining the problematic levels. This paper argues for new approaches to considering classroom attainment in general music and how this can and should be of use to teachers and pupils.

**Abstract 2:** This paper reports on the formative assessment strategies adopted by composers and teachers when teaching composing in generalist music classes in England. It uses data collected from a nationwide study to discuss this specific issue, and investigates this through the lens of activity theory. The paper asks this question: In what ways are music educators evaluating music assessment data for the improvement of teaching, learning, and programs? Activity theory (AT) derives from the work of Engeström (1999), and involves a consideration of various components which collectively form the basis of analysis for practical and intellectual endeavor. The papers also assumes a meta-perspective and discusses the ways in

which the socio-cultural aspects of AT are a useful informant when considering the ways in which teachers and composers employ formative assessment in the music classroom.

**Abstract 3:** See Daniel C. Johnson for abstract

**Biography:** Martin Fautley is Professor of Education at Birmingham City University, in the UK, where he is director of the centre for research in education. For many years he was a secondary school music teacher, subsequently undertaking Doctoral research in education and music at Cambridge University. He is currently researching assessment in KS3 music education, and the teaching and learning of composing in secondary schools. He is the author of eight books, including "Assessment in Music Education", published by Oxford University Press, and has published over thirty journal papers and book chapters on various aspects of music education, creativity, and assessment.

## Sergio Figueiredo



*E-learning Music Teacher Training Courses in Brazil: Challenges to Learning Assessment - E*

Friday, February 20, 2015, 3:50 p.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** In 2005, the Brazilian government created the Open University of Brazil. It aimed primarily to enable thousands of students to access higher education, in particular teacher education courses. A two-year project entitled "Implementing and monitoring of Quality Assurance and Enhancement procedures on e-learning music courses in Brazil" was undertaken, and this paper discusses issues related to e-learning assessment models, focusing on music learning. Information was collected through documents of two e-learning music teacher courses, and face-to-face interviews with administrators. Preliminary results show a combination of different types of assessment, which demonstrates positive results in the e-learning experience. Such results could be a motivation to deepen the discussion on assessment types, including students' reports about their musical and pedagogical development and the role of assessment in such development. Further analysis will clarify the complexity of this scenario.

**Biography:** Sergio Figueiredo (Bachelor – Conducting and Composition – Brazil; Master in Music Education – Brazil; Ph.D. , Australia; Pos Doc – Portugal) is Associate Professor at the Music Department of the State University of Santa Catarina, UDESC, Brazil. His research interests are in school music education, initial and continuing teacher education, assessment and choral music education. He was president of the Brazilian Association of Music Education – ABEM (2005-2009), member of the ISME Research Commission (2008-2014), and of the Executive ISME Board (2012-2014). Currently he is one of directors of the Brazilian Association for Research in Music and a member of the ISME Board (2014-2016).

## Keston Fulcher



*Using Assessment Results for Learning Improvement in Higher Education Music Programs - E*

Friday, February 20, 2015, 2:30 p.m., Allegheny Room

**Abstract:** Learning improvement is trumpeted, across the world, as a critical reason to engage in assessment. Despite the lip service from governments,

accrediting agencies, and local administrators, few programs can demonstrate such improvement. This discrepancy, between the theoretical benefit of assessment and reality, can partially be attributed to unclear communication. Indeed, even in assessment literature, there is variability about what “improved learning” or “closing the assessment loop” means. In this session, experts and practitioners in higher education assessment, pedagogy and curriculum, and music education clarify the meaning of learning improvement. The audience will then work through an example where faculty employ strategies to improve students’ end-of-program recital performance. The assessment methodology will be integrated so that learning improvement can be evidenced.

**Biography:** Dr. Keston Fulcher is the Associate Director of Assessment and an Associate Professor at James Madison University. As an administrator he has coordinated institutional assessment efforts at three colleges and worked closely with the U.S. regional accreditor SACSCOC. He teaches doctoral students in areas including statistics, measurement, meta-assessment, and using results for improvement. His research currently focuses on structuring program-level assessment and faculty development efforts to facilitate improved student learning outcomes.

## Donna Gallo



*Formative Assessment Practices and Applications for Music Education - P*

Saturday, February 21, 2015, 9:30 a.m., Patriot Room

**Abstract:** Formative assessment includes a body of practices aimed at situating teachers as reflective practitioners who promote learning autonomy and place equal value on the process and products of learning.

I examine research studies and theoretical literature—particularly in fields outside of music education—highlighting the ways in which these practices may affect teaching and learning in music classrooms. Three major foci emerge from this literature review: 1) types of feedback that have had an impact on student learning, 2) self-assessment as a tool to promote self-regulated learning, and 3) building communities of practice through peer assessment. Critiques of research designs and methodological limitations are also included. I provide implications for teacher preparation programs, specifically targeting ways to engage undergraduate students in formative assessment practices across the music education curriculum that support their learning and as serve as models for future pedagogical tools.

**Biography:** Donna Gallo is an Assistant Professor of Music Education at Westminster Choir College and a Ph.D. candidate in music education at Northwestern University. Donna served as adjunct faculty at DePaul University, Northwestern University, and Silver Lake College where she has taught courses in Kodály pedagogy, graduate research, and technology. Prior to her doctoral studies, she taught K-6 general/choral music for eight years and collaborated with other educators to develop assessments for the Connecticut Common Arts Assessment Committee. Donna has presented research and practical sessions at conferences such as NAFME, AERA, ISME, OAKE, and AOSA.

## Matthew Garrett



*Can the edTPA Work for Music Teacher Educators? - E*

Thursday, February 19, 2015, 9:30 a.m., Colony Room D/E

**Abstract:** Panelist- See Kelly Parkes for abstract

**Biography:** Dr. Matthew Garrett, Assistant Professor of Music Education,

Director of Choirs and Coordinator of Undergraduate Studies in Music Education, joined the Case Western Reserve University faculty in 2009. His research interests include critical thinking skills in music classrooms and lesbian, gay, bisexual, transgender and queer (LGBTQ) issues in music education. Originally from South Carolina, he holds a BME and a Ph.D. in Choral Music Education and Conducting from Florida State University and an MM degree in Conducting from Boston University. Before joining the CWRU faculty, Garrett was a music educator in Central Florida and Southeast Massachusetts middle and high schools.

## Karol Gates



*Assessment in Music Education: a Colorado Partnership - M*

Thursday, February 19, 2015, 10:50 a.m., Allegheny Room

**Abstract:** See Mark Hudson for abstract

**Biography:** Karol Gates, Arts Content Specialist for the Colorado Department of Education, holds a Bachelor of

Music degree, a Master’s in Curriculum and Instruction-Creative Arts and Learning and a K-12 Administrative license. She was privileged to teach several grades, and serve as an Elementary School Administrator; one of which received the Kennedy Center’s National School of Distinction Award in 2006. Her most recent honors have included an Exemplary Service Award- Arts and Business Education Consortium; Distinguished Service Award-Colorado Arts Education Association; and an Excellence in Arts Education Award-Colorado Dance Education Organization. She has been privileged to serve the highly talented educators in Colorado.

## José Carlos Godinho



*Assessment Criteria in Musicians' Discourse - P*

Friday, February 20, 2015, 3:10 p.m.,  
Colony Room D/E

**Abstract:** The process of teaching music involves a dimension of assessment that aims to identify levels of achievement and to guide students in further development. This paper brings into discussion some

qualitative dimensions that can be articulated with the inevitable quantitative nature of learning. The theoretical framework combines assessment models with curricular specifications of different educational authorities, allowing the observation of common levels of musical quality and assessment criteria. The study analyzes and categorizes the discourse of professional musicians, as captured during instrument master classes and whose videos are available in different websites. Their critical observations and suggestions, applied to students of different ages, reflect what might be their criteria of musical quality, development and assessment. Much in accordance to the literature, they focus primarily on postural and technical procedures and, progressively, on expressive sound production, on interesting and stylistic "storytelling", and on meaningful commitment, communication and value.

**Biography:** José Carlos Godinho graduated at Conservatório Nacional de Lisboa and post-graduated at the Institute of Education, University of London, with MA and Ph.D. in music education, under the supervision of professor Keith Swanwick. He is professor in music education at Escola Superior de Educação, Instituto Politécnico de Setúbal, Portugal, where he has coordinated master degrees in teaching music in primary and in secondary schools, as well as in conservatoires. He is member of the research group CIPEM (Centro de Investigação em Psicologia e Educação Musical) and has published numerous musical compositions for children and other pedagogical materials for music education.

## Sandy Goldie



*Fostering Music Teacher Identity Development through Creative Assessment Practices in Undergraduate Music Teacher Education - P*

Thursday, February 19, 2015, 11:30  
a.m., Colony Room C

Poster Session: Thursday, February 19,  
2015, 2:30pm, Virginia Foyer

**Abstract:** The musical development being addressed in this presentation is the transition from music student to music teacher during undergraduate music teacher education. This development can be promoted through specific assessment practices designed to encourage the important transformation to music teacher that is crucial for successful transition into in-service music teaching. Several strategies that are discussed include the crafting of a personal Music Educators Creed for use in a full Induction Ceremony into the music education program as part of an Introduction to Music Education Class, the

use of PLC'S (Professional Learning Communities) and Peer Evaluative Input within Assessments in Secondary Methods Courses, and the use of Teaching Recitals that follow Instructional Videos filmed with private students within Secondary Instrument Skills Classes.

**Biography:** Sandy Goldie is an Assistant Professor of Music Education at Virginia Commonwealth University. She previously taught graduate and undergraduate music education courses at the University of Florida where she received the David Wilmot Prize for Excellence in Music Education. She has worked to promote music education in the United States at the local, state and national levels through leadership positions and a passion for music teaching and learning. She is an active researcher, guest speaker, orchestra clinician, and performer. She has presented her research and teaching ideas at conferences across the United States such as NAFME, ASTA, and SCMEA.

## Megan Rodgers Good



*Title 1: Performance Assessment: Essential Practices Every Music Educator Should Know - P*

Friday, February 20, 2015, 9:30 a.m.,  
Allegheny Room

*Title 2: Using Assessment Results for Learning Improvement in Higher Education Music Programs - E*

Friday, February 20, 2015, 2:30 p.m.,  
Allegheny Room

**Abstract 1:** Assessment practice provides evidence of student learning outcomes. Performance assessment is an increasingly popular assessment approach in higher education, and is particularly relevant to music because of its emphasis on performance. This workshop highlights rubric development, rater training, and use of multiple raters in evaluating musical performances. Attendees will rate under varying conditions to determine the practices that yield the most reliable results. Discussion time will be allotted throughout the experience. The session ends with a summary of evidence-based best practices.

**Abstract 2:** See Keston Fulcher for abstract

**Biography:** Megan Rodgers Good is a doctoral candidate in Assessment and Measurement at James Madison University. She has served as an assessment consultant for four years for various areas on campus (e.g., academic degree programs, educational technology programs, student affairs). Currently she is the Assessment Coordinator at the Center for Faculty Innovation, an on-campus faculty development organization. She enjoys integrating assessment with teaching and learning and creating systems that yield learning improvement.

## Mary Grace Gordon



*Real-World Assessment Implementation: Race-to-the-Top Performing Fine Arts Assessment of Florida - P*

Friday, February 20, 2015, at 11:30 a.m., Allegheny Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The Florida Performing Fine Arts Assessment was a \$5.7

million, three-year Race-to-the-Top grant project which developed test items for a statewide item bank designed to assess individual student achievement of the Performing, Creating, and Responding Next General Sunshine State Standards (NGSSS) for the highest enrolled courses in Dance, Music and Theatre. Over 300 Performing Fine Arts Educators, from 36 school districts, worked on teams which contributed to the Item Specifications, Blueprints, Test Items, Test Maps, Field Tests and Scores. The American Institutes for Research in Washington, D.C. and Digital Worlds Institute of the University of Florida played major roles in the Project. This three-part presentation will include: I. Development and Process of the project; II. Successes and Challenges; III. Future implications and questions for fine arts assessment in Florida. For more information about RTTT Florida Performing Fine Arts Assessment Project see: <https://cfaefl.org/AssessmentProject/Default.aspx>

**Biography:** Mary Grace Gordon was Project Manager for the Florida Performing Fine Arts Assessment. She served as the Project Director for "Teach Music in New York City," a SUNY research project, in partnership with The Crane School of Music, VH1 Save The Music Foundation, the NYC DOE, and a USDOE \$546,425 grant. Mary Grace was Education Consultant for Newport News Public Schools, VA; Director of Business Partnerships for the FDOE; and Communications Coordinator for Orange County Public Schools, FL. She is a professional actress and member of Actors' Equity Association. She holds an MM in Voice Performance from The Florida State University. She has presented at NAFME, AERA and FMEA.

## Christina Haaf



*The Impact of Assessment Design on Teaching and Learning in Music - P*

Friday, February 20, 2015, 10:50 a.m., Patriot Room

**Abstract:** This paper examines the impact of assessment design on teaching and learning of music in the IB Diploma Programme (DP). The paper is based on a recent curriculum review report which evaluates

assessment data on the DP music course, such as student uptake and achievement in the different components. In addition, stakeholder feedback on their experiences with DP music assessment practices is evaluated in conjunction with the organisation's requirements and perspectives on teaching, learning and assessment. Based on the findings, areas of strengths as well as recommendations for improvement regarding

music assessment practices in relation to the needs of 21st century music students will be discussed. A key question of this discussion is how teaching and learning in music are impacted by assessment design. Ultimately, the paper is geared at stimulating conversations among music educators with regards to potential alternatives in assessment design.

**Biography:** Christina Haaf works for the International Baccalaureate as Curriculum Manager for the arts in the Diploma Programme (DP). As part of her work, she leads the review and development of the DP music and dance curricula. Christina is based in the IB global centre in The Hague, Netherlands. Originally from Germany, work and projects as a professional musician and/or music educator have taken Christina to numerous countries including Austria, Brazil, China, India, Lebanon, Mexico, Switzerland, the Netherlands, the UK, and others. Her particular interests include the impact of arts education on international mindedness and intercultural competence.

## Travis Hale



*Assessment from a Critical Pedagogy and Informal Learning Perspective - P*

Friday, February 20, 2015, 3:10 p.m., Colony Room A

**Abstract:** The purpose of this paper is to discuss and re-examine the assessment methods being used in traditional ensemble classes and more non-traditional or general music classes. Through the lenses

of critical pedagogy and informal music learning the paper aims to transform or adapt the current methods of traditional student assessment. By having students utilize self-reflective and collaborative dialogue in the assessment process, the teacher may be able to have a more focused and higher level of quality measurement of student achievement. The use of critical pedagogy and informal music learning, allows the students to take a more active role in the assessment process and in their individual learning processes and experiences. Examples of assessment models are given to allow for current and future teachers to examine current practices through a critical perspective and develop their own personal sense of quality authentic student assessment.

**Biography:** Travis L. Hale is currently a Ph.D. candidate in Curriculum and Instruction in Music Education at Kansas State University, and serving as a Graduate Teaching Assistant. Travis has 15 years of public school teaching experience in Band, Orchestra and Theater in school districts ranging from small rural districts to large urban districts. During his career Travis developed a Commercial Music program focusing on the Music Business and Industry. Students covered topics ranging from songwriting and composition to audio production and marketing. Travis has earned degrees from Emporia State University and Wichita State University.

## Alice Hammel



*Assessing Students Who Have Differing Needs in the Elementary General Music Classroom - P*

Saturday, February 21, 2015, 1:15 p.m., Allegheny Room

**Abstract:** Teachers are held accountable for the effectiveness of instruction and success of students. At the elementary level, many music educators feel

unprepared to assess students 'in the moment' or as teaching and learning is taking place. Elementary general music teachers are increasingly asked to provide individualized performance assessments that relate to the overall scope and sequence of curricula. In reality, meeting these expectations can become cumbersome, unwieldy, and difficult, especially when meeting needs of all students. As a result, current assessment and evaluation procedures can seem 'out of reach' to music educators. By the end of this active session, participants will have a set of new or renewed ideas and access to assessments created by the presenter. The goal is to create an awareness of the need for individualized and adapted/modified assessment tools as well as confidence to create tools to meet specific classroom objectives of individual teachers.

**Biography:** Alice Hammel is a widely known music educator, author, and clinician whose experience in music is extraordinarily diverse. She is currently affiliated with James Madison and Virginia Commonwealth Universities and has a large private studio in Richmond, VA. Dr. Hammel is also the Autism Spectrum Disorder Music Intervention Specialist for ASSET. Dr. Hammel has put these varied experiences to great use while compiling a large body of scholarly work; including chapters within books, journal articles, and complete texts. Among them are three resources available through Oxford University Press. She seeks to become a better teacher with each passing day.

## Demaris Hansen



*Assessing Artistic Literacy in the National Core Music Standards - P*

Saturday, February 21, 2015, 9:00 a.m., Colony Room D/E

**Abstract:** Whether literacy is described at a foundational level or at a more cognitively sophisticated level, conducting literacy assessment varies, regardless of the curricular discipline.

Traditionally, performance decoding skills such as steady beat, pitch matching, tuneful singing, accurate rhythmic performance, and others are included in music literacy instruction and assessment. The National Core Music Standards (NCMS), however, are written to promote artistic literacy, or authentic participation in music learning. To demonstrate this, we propose an instructional framework continuum with Artistic Literacy at the heart. The National Core Music Standard artistic processes, Creating, Performing, Responding, and Connecting will be presented in juxtaposition with Taxonomy of Educational Objectives, The Cognitive Domain (Bloom, 1956) and Taxonomy of Educational

Objectives, The Affective Domain (Krathwohl, et.al, 1964). We will provide authentic tasks and assessments that value true musical artistry from foundational musical skills to high order cognition such as the ability to self-assess, to document persistence in practicing, and critical thinking.

**Biography:** Dee Hansen (D.M.A. Music Education, University of Missouri-Kansas City Conservatory, B.M.E. and M.M Music History, Southern Methodist University), is Professor, Director of Graduate Studies at The Hartt School, University of Hartford, CT. She authored *The Handbook for Music Supervisors* (MENC, 2002) and is lead author of *The Music and Literacy Connection*, 2nd Edition (Rowan & Littlefield, 2014). Dee is the 2006 recipient of the Governor's Arts Award for Arts Advocacy in Kansas, the 2007 University of Missouri-Kansas City Conservatory of Music Alumnus of the Year, the 2010 Innovations in Teaching and Learning Award, University of Hartford, and 2011 CMEA University Professor of the Year.

## Ann M. Harrington



*Assessing Pre-Service Educators' Aural and Visual Skills in Recognizing Correct and Incorrect Recorder Performance - P*

Saturday, February 21, 2015, 1:30 p.m., Liberty Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The purpose of this ongoing project is to develop the Measures of Recorder Skills Recognition (MRSR). The current portion of the testing instrument is designed to assess pre-service elementary education majors' skills in recognizing recorder errors both visually and aurally. This researcher developed testing instrument focuses on students' ability to visually and aurally recognize errors commonly demonstrated by beginning soprano recorder players. Recorder playing may be found in various teacher preparation courses, yet no measuring instrument is currently available for assessing recorder error recognition skills of future educators. Preliminary data from pre-service elementary teachers have been collected and the results of analysis serve as a guide for continued refinement of this instrument. It is expected that MRSR will be useful for teacher trainers to provide feedback for recorder teaching and learning for all pre-service beginners of recorder.

**Biography:** Ann Harrington is pursuing a Ph.D. in music education at the University of Kentucky. She serves as a course instructor of elementary music methods for education majors and is the Associate Director of the New Horizons Ensembles of Lexington.

## Jason Hawkins



*Assessment Practices of a High School Choir Director: A Case Study - P*

Saturday, February 21, 2015, 2:10 p.m.,  
Colony Room A

Poster Session: Thursday, February 19,  
2015, 2:30pm, Virginia Foyer

**Abstract:** Given the increased focus on teacher accountability in recent years and the advent of more stringent

teacher evaluation systems, the way music teachers assess their students' growth has become a key area of concern among both practitioners and researchers. Where the vast majority of music education assessment studies have been quantitative surveys, this qualitative study examines the phenomenon of student assessment in the music classroom using a new, close-up lens. The purpose of this case study was to examine the assessment strategies employed by a choral director in a Midwestern public high school, explore his rationale for choosing, designing, and implementing them in his classroom, and further investigate what incentives or barriers influenced these assessment decisions. Three themes emerged from multiple classroom observations and two semi-structured interviews with the practitioner: student-centered assessment, authentic assessment, and technology-enhanced assessment.

**Biography:** Jason Hawkins is currently in his tenth year as Director of Choirs at Plainfield North High School (suburban Chicago, IL). As an inaugural staff member at the school, he has overseen the inception of the Music Department and led the PNHS Choirs to numerous prestigious honors both at the regional and national level. He has also served as an adjunct faculty member at Lewis University and a Graduate Teaching Assistant at the University of Illinois while pursuing a Ph.D. in Music Education. Mr. Hawkins' research interests include assessment in the traditional performance-based ensemble, the use of SmartMusic in the choral setting, and technology-assisted assessment.

## Michele Henry



*Title 1: Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction of a Sight-Reading Performance Assessment, Part I - M*

Friday, February 20, 2015, 2:30 p.m.,  
Patriot Room

*Title 2: Vocal Sight-Reading vs. String Sight-Reading: A Comparison of Content, Skills, and Prioritization for the Construction*

*of a Sight-Reading Performance Assessment, Part II - M*

Friday, February 20, 2015, 3:10 p.m., Patriot Room

**Abstract 1:** This session is part 1 of a 2-part presentation tracing the development of an assessment tool for vocal sight-reading and its adaptation for string sight-reading across a series of six investigations. In this session, we will discuss the development of pitch hierarchies and rhythm hierarchies for both vocal and string sight-reading. By highlighting similarities and differences between hierarchies of difficulty for the universe of pitch and

rhythm tasks embedded within the assessment tool, as well as the prioritization given the various tasks during the sight-reading process, a blueprint for the construction of sight-reading assessment tools for both mediums will be demonstrated.

**Abstract 2:** This session is part 2 of a 2-part presentation tracing the development of an assessment tool for vocal sight-reading and its adaptation for string sight-reading. In this session, we will discuss the interaction between pitch and rhythm for both vocal and string sight-reading and the implications for sight-reading assessment tool construction. We will also highlight the differences in the sight-reading process that we discovered through our investigation between performance mediums. We will detail how to utilize valid content and reliable and valid testing and scoring procedures—procedures which can be used for diagnostic, intermittent, and summative assessment, as well as to inform instruction through intentional sequencing of materials based on knowledge of both the melodic content and current student achievement levels.

**Biography:** Michele Henry is Associate Professor of Music Education at Baylor University in Waco, Texas, where she teaches undergraduate Choral Music Education courses, supervises student teachers, and coordinates the Music Education graduate program. Dr. Henry specializes in vocal sight-reading instruction and assessment. She has published prolifically in this area, and is in demand as a sight-reading consultant for teachers, school districts, and researchers. Dr. Henry is the College Division Vice-President of the Texas Music Educators Association and is a member of the task force developing the statewide music assessment for the state of Texas.

## Al Holcomb



*Developing and Pilot-Testing Model Cornerstone Assessments for the new National Standards for Music Education in the United States – P and M*

Friday, February 20, 2015, 9:30 a.m.,  
Colony Room D/E

**Abstract:** Panelist- See Frederick Burrack for abstract

**Biography:** Al Holcomb is chair of Music Education at Westminster College of the Arts at Rider University. He presents frequently at national and international conferences on the topics music assessment, music teacher mentoring and professional development, choral music education, adolescent vocal development and aural skill development. He was a leader in development of standards and portfolio assessment for beginning music teachers Connecticut State Department of Education and served as co-chair of Florida Music Assessment Project and oversees the development of Model Cornerstone Assessments for Choral ensembles.

## Alena V. Holmes



*The Effect of Daily Music Instruction on Development of Musical and Social Skills of Preschool Children - E*

Thursday, February 19, 2015, 9:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The following research questions guided this study: (1) How do daily music lessons in the preschool affect musical and social development? (2) Will coaching by a music specialist have a continuous effect on classroom teacher's integration of music into daily routine? Under guidance of Assistant professor, music education student taught 30-minute group music lessons to a total of 51 students, ages 2 through 5 every day for a period of eight weeks. During each lesson, field notes were collected. Musical and social skills have been assessed using: Singing Voice Development rubric and researcher-developed musical and social skills assessments. The results indicated rapid growth in the kinesthetic development, as well as steady growth in the categories of matching pitch and singing. The results of the teacher's surveys indicate that music classes promote self-guided learning and inquisitive thinking, it improves language skills and attention, and it defies expectations of preschool musical potential.

**Biography:** Alena Holmes is Assistant Professor and Coordinator of Music Education at the University of Wisconsin-Whitewater. Dr. Holmes is an Early Childhood Chair of Wisconsin Music Education Association. Originally from Belarus, she has taught early childhood, elementary and middle school music classes in Bahrain, Italy and US. Apart from teaching at the University she enjoys teaching early childhood classes at the pre-school in Madison, WI. Dr. Holmes presented research papers and workshops at numerous conferences in the US and in Malaysia, Italy, Australia, Greece and Brazil.

## Mark Hudson



*Assessment in Music Education: a Colorado Partnership - M*

Thursday, February 19, 2015, 10:50 a.m., Allegheny Room

**Abstract:** Part One of "Assessment in Music Education: a Colorado Partnership" was presented at the 2013 Fourth International Symposium on Assessment in Music Education.

This workshop will provide attendees

with a working knowledge of the process by which the Colorado Department of Education and the Colorado Music Educators Association developed Performance Assessments to measure student growth in the music classroom. Performance tasks developed via the "Colorado Content Collaboratives" partnership project will be reviewed. In addition, participants will be guided through the process of building a performance task using this model with a protocol aligned to a sample curricular unit and the Model Cornerstone Assessments being developed in support of the new National Core Music Standards. In this manner, a method for developing reliable and valid measures of student learning will be

presented for consideration. Finally, the use of these assessments in measuring music teaching practices and teacher effectiveness will be examined.

**Biography:** Dr. Hudson regularly assists schools as a consultant in developing arts integration plans. An active advocate for the arts in education in numerous state-level efforts, he served on the Colorado Academic Standards Music Review Subcommittee as well as a reviewer for the new National Standards in Music. As lead researcher for assessment in music with the Colorado Department of Education, he continues to provide guidance in developing arts assessments as well as sample curricula for the state. An advisor to CDE regarding Gifted and Talented education, Dr. Hudson recently assumed the position of President of the Colorado Music Educators Association.

## Michael Hudson



*Evaluation for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 - P and E*

Saturday, February 21, 2015, 9:00 a.m., Allegheny Room

**Abstract:** See Jill Campbell for abstract

**Biography:** Michael W. Hudson Ph.D. is assistant professor of instrumental music education at the University of

Kentucky where he teaches courses in wind conducting, psychology of music, sociology of music education and over sees the student teacher program. As a scholar, Dr. Hudson has presented his research findings at national and international symposia and has been recently published in the Journal of Research in Music Education.

## Diane Hughes



*Title 1: The Reflective Journal as Formative Assessment - P*

Saturday, February 21, 2015, 10:50 a.m., Patriot Room

*Title 2: Facilitating an Autonomy of Musical Learning Through Assessment Practices - P*

Friday, February 20, 2015, 9:30 a.m., Colony Section A

**Abstract 1:** Maintaining a journal to assist student learning is used in a variety of educational settings and contexts. While the educative intent of journaling tasks may differ, student journaling typically aims to document aspects of learning and, on a deeper level, to reflect upon that learning. When journaling is designed as formative assessment, it is the process of and engagement in learning that become the foci of reflection. When reflective journaling is an authentic process, the realization of and new perceptions of self can significantly contribute to transformational learning. This paper details research undertaken on the reflective journal as formative assessment in musical learning. It details research conducted over an initial three-year period (2009 – 2011) and on subsequent research conducted during 2013 to 2014. The paper is suited to a range of musical learning and teaching contexts, and is particularly relevant when reflexivity and autonomy in learning are desired outcomes.

**Abstract 2:** Group musical learning presents both challenges and opportunities for the development of individual abilities. Such challenges include the facility to identify and meet the individual needs of students, while also enabling opportunities for authentic learning within the group context. This discussion focuses on the learning and teaching of tertiary voice students. Facilitating a level of autonomy of learning within curriculum design, both for practice and performance, is crucial to the ongoing development of any musical instrument. However, facilitating autonomy is complex given the interconnectedness of neuroplasticity, learning and individuality. This paper details assessment practices that aim to facilitate individuality and autonomy within group learning. This is highly relevant given that autonomy in learning may result in authentic neuronal connections rather than establishing those that stem from habit and imitation. While the instrument of study is voice, the curriculum aims and assessment practices have broader relevance to teaching in music education.

**Biography:** Dr. Diane Hughes is Senior Lecturer in Vocal Studies (Singing) at Macquarie University, Sydney, Australia. She is also the Director of Learning and Teaching for the Department of Media, Music, Communication and Cultural Studies at Macquarie University. Diane received a Vice Chancellor's Citation for an outstanding contribution to facilitating student engagement and learning through the design of contemporary and innovative music curricula in 2013. In 2014, Diane received an Australian Office of Learning and Teaching Citation for an outstanding contribution to student learning. She is currently the National President of the Australian National Association of Teachers of Singing (ANATS) Ltd.

## Ryan John



*A Content Analysis of Student Growth Objectives Created by New Jersey Music Teachers - E*

Friday, February 20, 2015, 10:10 a.m., Colony Room A

**Abstract:** See Frank Abrahams for abstract

**Biography:** Ryan John is on the faculty at Léman Manhattan Preparatory School in New York City, where he teaches the 6th-12th grade choirs, beginning band, and instrumental group lessons. He is the musical director for Léman Main Stage productions and the coordinator for the Léman Conservatory. Mr. John holds a bachelor's and master's degree from Westminster Choir College of Rider University, and he serves on the editorial board for *Visions of Research in Music Education*. He is the author of *Canvas LMS Course Design* from Packt Publishing, and his work with Frank Abrahams has been presented in the United States and abroad.

## Daniel C. Johnson



*Title 1: The Effect of an Undergraduate Measurement and Evaluation Course on General Music Teacher Perspectives and Practices - P*

Saturday, February 21, 2015, 11:30 a.m., Patriot Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

*Title 2: An International and Developmental Comparison of Assessment Practices in the United States and England - P*

Saturday, February 21, 2015, 9:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract 1:** Pre-service teachers routinely complete a course in measurement and evaluation, often housed in the College of Education. Instead, participants in this study took a measurement and evaluation course in the Music Department. The author designed this study to investigate how this course with specific applications to music education shaped participants' perspectives and their teaching practices. Five general music teachers who completed the same undergraduate measurement and evaluation course served as participants and responded to open-ended, semi-structured interview questions. The author analyzed the data using axial coding, followed by triangulation and member checks. Five emergent themes were: documenting student growth, applying practical aspects of assessments, using different assessment types, justifying classroom music, and informing instruction. Corresponding implications are: enhancing instruction, facilitating students' musical growth, program justification, improving instructional strategies, increasing music teacher educators' familiarity with measurement and evaluation, and advancing preparation for pre-service teachers and professional development for experienced music teachers.

**Abstract 2:** The purpose of this exploratory study was to compare assessment practices of general music teachers from international and developmental perspectives: in America and England, and by age/grade level. Using a two-phase qualitative study, co-authors examined ways teachers articulated their own assessment practices. In phase one, nineteen experienced classroom music teachers responded to an open-ended, researcher-designed survey. In phase two, six participants gave in-depth interviews to explain their written responses more fully. Co-authors used a modified grounded theory approach to identify and understand three emergent themes: teachers observing students, teachers asking questions, and the level of student participation. Additional findings demonstrated how practice and assessment are misaligned in both English and American general music classrooms. Implications include how emphasizing performance displaces higher-order thinking and in-depth understanding of musical concepts. Further research may investigate assessment practices in terms of learning and doing goals to develop a more complete understanding of teaching practices.

**Biography:** Over the course of his remarkable career, Daniel Johnson has distinguished himself as an exceptional teacher-educator, scholar, researcher, and author. He is Professor of Music Education at the University of North Carolina Wilmington. An international authority on music education pedagogy, Dr. Johnson has presented workshops through the world. His music education scholarship includes frequent conference presentations, numerous research publications, and grant-funded projects. For over two decades, Dr. Johnson's teaching experience has spanned the PK – university gamut. Elected to the North Carolina Music Educators Association executive board, he also serves the International Society for Music Education and the College Music Society.

## AnnRené Joseph



*Washington State's Arts Classroom-Based Performance Assessments (CBPAs) 2003-Current: Formative and Summative Design for Student Success via Creating, Performing, and Responding!* - P and M

Friday, February 20, 2015, 3:50pm, Patriot Room

**Abstract:** Washington State's Arts Performance Assessments (CBPAs) have been utilized by music educators

in Washington State since 2003. They were designed, developed, and implemented to ensure that all learners in Washington's 295 school districts had access to high quality arts instructional practice in dance, music, theatre, and visual arts K-12. The purpose of the CBPAs is to:

1. Inform teachers if students are able to demonstrate the knowledge and skills in the state arts learning standards;
2. Inform teachers regarding the effectiveness of their instruction and methodology;
3. Enhance and become a part of instruction as a tool to measure the degree and quality of student learning; and
4. Provide high-quality performance assessments for formative and summative evaluation and be adapted for all learners and all learning situations.

This session presentation will provide examples and resources of the CBPA journey and the impact they have had on music education in Washington.

**Biography:** AnnRené Joseph is the retired Program Supervisor for The Arts for Teaching, Learning, and Assessment at the Department of Education in Washington State (2001-2011). She is a veteran educator and education leader for 37 years. Dr. Joseph served as a music and drama specialist PK-20, building and district administrator, and as the state leader for arts education. She is a requested conference presenter, clinician, performer, and instructor, and is a professional vocalist and musician. Dr. Joseph is credited with leading and facilitating the development and implementation of the Washington State Arts Classroom-Based Performance Assessments (CBPAs), and K-12 Arts Learning Standards.

## Leigh Kallestad



*SmartMusic: Standards, Assessment and Documentation* - P and M

Thursday February 19, 2015, 5:00 p.m., Colony Room D/E

**Description:** Learn how to use SmartMusic to document student growth and achievement. Associate SmartMusic assignments with state standards and use your own rubrics or grading scale. SmartMusic's

powerful assessment tools can easily document pre-test, post-test results and objectively measure student growth. Documentation of student work includes both a screenshot and recording and is automatically sent to the SmartMusic Gradebook. Come to this session and learn how music educators are using SmartMusic and iPad to guide student practice and easily fulfill Student Learning Objectives.

**Biography:** Leigh Kallestad is a Music Education manager at MakeMusic, the manufacturer of Finale and SmartMusic software. He works with K-12 music education programs, presents SmartMusic online clinics, as well as clinic presentations for music conventions, school in-service and regional training workshops. Leigh holds a Master's Degree in Music Education from the University of Michigan-Ann Arbor and is an Adjunct Faculty member at Hamline University in St. Paul, MN. Prior to coming on board with MakeMusic in 2003, Leigh taught vocal and instrumental music in the Mound Westonka School District, Mound Minnesota. During his tenure at Westonka, he taught band at every grade level, directed jazz ensemble, choir, guitar class and music technology.

## Sangmi Kang



*Title 1: Using Enjoyment and Exploration to Guide Students' Instrument Selection: Development of a Motivation to Learn a Musical Instrument Scale* - M

Thursday, February 19, 2015, 10:50 a.m., Liberty Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

*Title 2: Should Students Produce Musical or Cultural Outcomes? Evaluating Educational Outcomes of Learning World Musics in General Music Classes* - P

Thursday, February 19, 2015, 9:30 a.m., Patriot Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

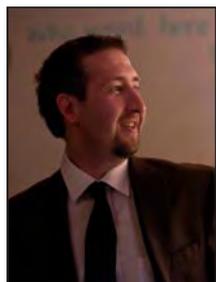
**Abstract 1:** The purpose of this study was to develop a Motivation to Learn a Musical Instrument Scale (MLMIS) for upper-level elementary students. The MLMIS Items were modified from the Socio-educational Model of Music Motivation (MacIntyre, Potter, & Burns, 2013). Participants (N = 80) were recruited from 4th and 5th grades in the southeastern region of the United States. The MLMIS converged well with Asmus's Measuring Music Motivation, showed reliability over time, and exhibited a strong internal consistency. The results also indicated that students' willingness to learn a particular

instrument and their timbre preference toward that instrument are not identical. Through MLMIS, music educators can assess students' general motivation to learn a musical instrument and help their instrument selection by administering the subset test after the students explore an instrument. The information from MLMIS will promote interaction and collaboration between band/orchestra directors and elementary general music teachers.

**Abstract 2:** The purpose of this study was to discuss how evaluation should be implemented in world music lessons in general music classes. Expanding Abril's (2006) model of learning outcomes in world music, this paper presents six different areas of students' learning outcomes in world musics: socio-cultural skills, musical skills, socio-cultural knowledge, musical knowledge, socio-cultural affects, and musical affects, which emphasize the importance of the inclusion of cultural perspectives in the assessment of multicultural music education. Furthermore, this paper demonstrates practical examples of classroom assessment which address the aforementioned six areas of students' learning outcomes in the setting of teaching a Korean folk song. Since the musical characteristics in the native style vary widely across the world, we recommend educators to modify the suggested assessment plan to their specific needs for classes or research.

**Biography:** Sangmi Kang is a doctoral student in music education at the University of Florida. Her interests include the social psychological aspects of music learners, multicultural issues, and the design of an alternative learning pedagogy suitable to non-Western music. She has published articles in *Music Educators Journal*, *General Music Today*, and *Update: Application of Research in Music Education* and presented articles at national and regional conferences such as NAFME and FMEA. She taught secondary general music in Korea. She is currently a graduate assistant at the University of Florida and teaching Music in the Elementary Classroom.

## Brian Kaufman



*A Mathematical and Linguistic Music Literacy Assessment - P*

Saturday, February 21, 2015,  
10:10 a.m., Liberty Room

**Abstract:** This study's aim was to determine the impact of a Massachusetts public charter school's music program on the music and academic development of students. The design of Dr. Larry Scripp's

music skills assessment, which divides music skills into math and linguistic sections, allows for a comparison of music to academic standardized test results by total score or individual skill type. The test utilizes problem-solving tasks that can generate measurable responses from students regardless of their musical training. Results indicate that music skill level as measured by Dr. Scripp's assessment tool significantly predict standardized math and literacy test performance.

**Biography:** Brian Kaufman currently works as an Assistant Professor of Music at the University of Maryland Baltimore County (UMBC) where he directs the music education program. His research includes

studying El Sistema as well as connections between music, social, and academic development. Kaufman's work has been presented at conferences such as the International Society for Music Education World Conference (Brazil), the Latin American Music Center Conference (Indiana University), the Conference on Interdisciplinary Musicology (University of Glasgow), U.S. Canada's Summit for Sustainable Development (Yale), and events connected with the 2012 United Nations Conference on Sustainable Development (United Nations Headquarters).

## Victoria Kinsella



*Using Activity Theory to Reveal Formative Assessment Practices of Contemporary Composers and Classroom Music Teachers in their Composing Pedagogies - E*

Friday, February 20, 2015, 10:10 a.m.,  
Colony Room C

**Abstract:** See Martin Fautley for abstract

**Biography:** Dr. Victoria Kinsella is Research Fellow in Education at Birmingham City University. Victoria has researched widely in the field of the arts and creativity and has worked on a number of creative arts research projects. Her research interests include the exploration of creative teaching and learning and how we might foster these approaches within educational contexts. She is also interested in the use of cultural historical activity theory for the analysis of learning within the creative classroom. Prior to her academic studies she worked as a teacher in UK secondary schools.

## Dimitra Kokotsaki



*Pupils' Perceptions of Attainment in Music During the Transition from Primary to Secondary School - P and M*

Friday, February 20, 2015, 11:30 a.m.,  
Liberty Room

**Abstract:** The aim of this study was to explore pupils' perceptions of their own attainment in music during the transition from the

primary to secondary school. A self-assessment rating scale was developed as part of the project and was based on the National Curriculum expected levels of musical achievement for Year 6/Year 7 children. The self-assessment findings were informative in showing, for example, that Year 7 pupils perceived themselves as developing their composing and performing skills steadily during the first year in secondary school, but felt less confident in the development of reviewing and less so of their listening skills. This was evident in both phases of the project. The wider dissemination of this finding may encourage schools to focus more on pupils' holistic musical development at the beginning of secondary school.

**Biography:** Dimitra is a lecturer at the School of Education and a member of the Education Evaluation Group at the Centre for Evaluation and Monitoring at Durham University. She teaches undergraduate and postgraduate modules on the Arts in Education. She has led a number

of research projects including the evaluation of the Restorative Approaches initiative in County Durham and a recent piece of research funded by the Nuffield Foundation about improving the primary-secondary transition in music education at the North East of England. She is currently the lead process evaluation researcher in a number of EEF evaluations.

## Jennifer Laubenthal



*Assessing the Musical Artist: Challenges, Methods and Outcomes - P*

Thursday, February 19, 2015, 9:30 a.m., Liberty Room

**Abstract 1:** As mandated by our state government, each publicly funded university is required to assess their program. The assessment process, generally left to the discretion of the

departments within the university, is essentially used to demonstrate the effectiveness of faculty instruction. Drafting an assessment process is challenging to educators because they are the ones often called upon to design, administer and calculate the data with little, or no knowledge, about program assessment. This article presents the initial challenges faced by a committee of music faculty who were asked to design and implement an assessment process that would provide data to demonstrate teacher effectiveness, their solution to program assessment and the ways in which the data is collected and analyzed to improve faculty instruction.

**Biography:** Jennifer Laubenthal, D.M.A., is the Assistant Professor of Clarinet at Eastern New Mexico University. As recitalist, she has performed throughout the United States. She enjoys performing twentieth century music and has commissioned many new works for clarinet. She can be heard on the Naxos recordings "Winds of Nagal" and "Southern Harmony". She has presented papers and performed at regional and international conferences, and was one of three judges for the Research Competition at the 2012 Clarinetfest in Lincoln, Nebraska. Dr. Laubenthal is a graduate of The Ohio State University and The University of Akron.

## Don Lebler



*Assessment in Music in the Australian context: the AiM project - P*

Friday, February 20, 2015, 3:50 p.m., Colony Room D/E

**Abstract:** This paper reports on the outcomes of the Assessment in Music (AiM) project, funded by the Australian Government's Office for Teaching and Learning (OLT). Commenced in 2011 and concluding in 2014, its principal

focus is the alignment between assessment and a range of mandated learning outcomes in the Australian context. The project team has mapped all core assessment tasks in Bachelor degree programs at the lead institution to the Creative and Performing Arts Threshold Learning Outcome statements (CAPA TLOs), the Graduate Attributes (GAs) of the lead institution's host university, and the Australian Qualifications Framework (AQF) Program Learning Outcomes. This paper reports on the

findings of extensive mapping exercises and the results of consensus moderation processes with teaching staff. It will also describe a process that has been implemented to develop shared understandings of the standards applied to the assessment of musical performance between institutions.

**Biography:** Dr. Don Lebler is a professor in music and has served as Deputy Director, Learning and Teaching at the Queensland Conservatorium Griffith University (2008–2012) and as Acting Director (2012–2013). He leads an Australian Government Office for Learning and Teaching project on Assessment in Music ([www.assessmentinmusic.com.au](http://www.assessmentinmusic.com.au)) and edited the Springer publication *Assessment in Music Education: from Policy to Practice*. He has been responsible for the development of self- and peer assessment processes in popular music at Griffith and has received an Australian Learning and Teaching Council Citation for Outstanding Contribution to Student Learning for this work.

## Andreas Lehmann-Wermser



*Awareness for the Historical Dimension of Music - M*

Friday, February 20, 2015, 10:50 a.m., Liberty Room

**Abstract:** Much attention has been given to assessing listening and practical competencies. In many European countries music lessons in comprehensive schools center on music appreciation and on cognitive

issues. Thus, questions of higher order thinking such as becoming aware of the historical dimension of music constitute an important part of the learning process as documented in the curricula of all states. In spite of this, research on assessment that is traditionally based on competency models and IRT based modelling has somewhat neglected these dimensions. While Niessen et al (2008) and Hasselhorn & Lehmann (2012, 2014) have been able to validate models in listening, contextualizing and playing music the historical dimension has not been researched. As a first step towards a large scale assessment a qualitative study has been conducted to document the techniques used by students to solve tasks regarding this dimension.

**Biography:** Andreas Lehmann-Wermser has been a music teacher in German high schools for two decades. He later returned to the university to complete his studies and received his Doctoral degree from the Hanover University of Music, Drama and Media in 2002. Since 2004 he teaches at Bremen University in Northern Germany and became appointed professor for music education in 2006. He now leads a major group of researchers focusing on classroom research and cultural participation. In 2009 he became Director of the Center for Teacher Education at Bremen University.

## Belinda Lemon-McMahon



*Facilitating an Autonomy of Musical Learning through Assessment Practices - P*

Friday, February 20, 2015, 9:30 a.m.,  
Colony Room A

**Abstract:** See Diane Hughes for abstract

**Biography:** Belinda Lemon-McMahon has worked as a private singing teacher in her own studio for fifteen years. She has also worked as a contemporary vocal

tutor and guest lecturer at Macquarie University in Sydney, Australia, as a peripatetic singing teacher in several Sydney private schools, and as a registered voice tutor for the University of New South Wales, Sydney, Australia. Belinda has also had a successful career as a cabaret and corporate

performer. Belinda is a current Ph.D. candidate, her research focuses on the relationship between vocal identity and vocal pedagogy.

## Ashlee Lewis



*The Assessment Cycle: Using Data to Continually Improve and Report Results for a Statewide Music Assessment - M*

Friday, February 20, 2015, 10:50 a.m.,  
Colony Room A

**Abstract:** The South Carolina Arts Assessment Program (SCAAP) is a state-wide assessment intended to provide technically sound assessments aligned to state standards. Assessment

results are reported at the school and state level. School level results are presented to music teachers and school administrators to serve as an advocacy tool for quality music instruction and to inform teachers' efforts to provide rigorous instruction in music. Results are provided to the state's department of education to give an overview of the results across schools who received grant money for programming in arts education. Furthermore, assessment results are used by the assessment developers to continually improve the assessment itself. The assessment developers perform a variety of analyses each year to ensure that the assessment is both rigorous and reflective of best practice in music education. Based on the results of analyses, the assessment developers collaborate with music educators to make revisions and improvements to the assessments.

**Biography:** Ashlee A. Lewis, Ph.D. is a research assistant professor in the Office of Program Evaluation at the University of South Carolina. She serves as the program director for the South Carolina Arts Assessment Program and leads research associates and graduate research assistants on externally funded projects including a statewide arts assessment, a multi-state classroom assessment project, and a teacher professional development program in science inquiry. Her research interests include arts education/assessment, the use of assessment results in the classroom, qualitative methodologies, and issues of race, equity, and social justice in education.

## Lisa Martin



*An Exploratory Study of Music Teacher Evaluation Practices in Multiple States with Race to the Top Funding: K-12 Music Educators' Experiences, Perspectives, and Recommendations - E*

Thursday, February 19, 2015,  
10:50 a.m., Colony Room D/E

Poster Session: Thursday, February 19,  
2015, 2:30pm, Virginia Foyer

**Abstract:** The purpose of this study was to examine K-12 music educators' perspectives of current teacher evaluation practices designed to comply with Race to the Top initiatives implemented in four states. Research questions addressed processes used to evaluate music teachers, measures of performance considered in the process, stakeholders involved in evaluative decisions, and outcomes associated with evaluation results. Additional questions addressed perceptions of the fairness, clarity, and utility of the evaluation process. A total of 288 music teachers completed a 23-item questionnaire in the spring of 2014. Overall, participants favored evaluation systems emphasizing professional development outcomes over those emphasizing summative outcomes. Participants had slightly negative perceptions of teacher evaluation, expressing concerns regarding the amount of time required by evaluations, the lack of evaluator expertise in music, and the overall applicability of the evaluation process to music teaching. Implications for teacher evaluation policy and recommendations for future research will be discussed.

**Biography:** Lisa Martin is a middle school band and orchestra director in Boulder, Colorado. She earned her Bachelor of Music Education degree from the University of Illinois at Urbana Champaign, and she earned her master's and doctoral degrees in music education from the University of Colorado Boulder. She has published her work in the *Bulletin of the Council for Research in Music Education*, the *Journal of Historical Research in Music Education*, and the *Colorado Music Educator*. Her research interests include assessment practices in music education, music teacher evaluation, and musical self-efficacy beliefs.

## Dan Massoth



*Leveraging Technology for Music Assessment in a Classroom - P and M*

Saturday, February 21, 2015, 1:15 p.m.,  
Allegheny Room

**Abstract:** This workshop will allow participants the opportunity to work with latest technologies designed to assess musical performances. More importantly, initial discussions will be focused around guiding principles and philosophies of technology integration, including practical and efficient uses that lead to valid and reliable assessments. Due to the rapidly evolving field of music performance assessment, final decisions of which particular technologies will be examined will be made in the weeks prior to the conference. The workshop will address, in part, these three questions: What forms,

tools, or processes are used to measure music teaching practice? What unforeseen and unplanned outcomes of measurement and evaluation have been observed? What models, designs, and practices are most successful in measuring musical development, student achievement and skill in music in diverse educational systems? Participants will use their personal laptop computers (Mac or PC) and the conference center WIFI connection during the workshop.

**Biography:** Daniel J. Massoth is a nationally known presenter of music technology curriculum integration techniques, having presented sessions in more than 20 states. While working at MakeMusic, Dan guided the business and technical development of the SmartMusic learning software and repertoire. With degrees from the University of Minnesota (B.S., M.A.), Dan has taught in the Wayzata, Mahtomedi, and Osseo, Minnesota, school districts and currently teaches instrumental music at the American International School in Kuwait. He has also served on the executive board of the Minnesota Band Directors Association and as technology chair for the Minnesota Music Educators Association.

## Jennifer McDonel



*When Measures Don't: The Importance of Accuracy in Estimating Preschoolers' Music Aptitude - M*

Friday, February 20, 2015, 3:10 p.m., Colony Room C

**Abstract:** The impact of music learning on young children's overall development is becoming of great interest to cognitive and education researchers; accurate measures are

crucial to studying construct(s) under investigation. The purpose of this paper is to illustrate a case in which a measure of preschooler's developmental music aptitude was deemed unusable for reporting results. Research questions of the overall study were: 1. What connections, if any, do young children make between music learning and mathematics learning? 2. Is there a relationship between young children's emergent rhythm development and emergent numeracy development? A concurrent embedded mixed-methods design was utilized; both quantitative and qualitative analyses were performed. In course of analysis, a posttest ceiling effect on Audie, a test of developmental music aptitude, rendered further analysis with the measure untenable. Consequently, possible need for a new or alternate measure of developmental music aptitude for research purposes is considered.

**Biography:** Jennifer S. McDonel is assistant professor of music education at Radford University in Virginia and Executive Director and faculty for the Gordon Institute for Music Learning. Dr. McDonel is an active music education consultant with Professional Development Services for Music Educators ([www.pds4me.com](http://www.pds4me.com)) and is a frequent presenter at state, national and international conferences; her research interests include measurement of music achievement and the impact of early childhood music on children's social, emotional, and cognitive development.

## Kathleen Melago



*The Music Methods Competency Examination: A Benchmark Assessment for Teacher Candidates - P and M*

Thursday, February 19, 2015, 10:10 a.m., Patriot Room

**Abstract:** The Music Methods Competency Examinations were created seventeen year ago at Slippery Rock University to assess student retention of skills and to ensure a

benchmark level of competency in a variety of areas taught in K-12 music during the junior year before the students would be recommended for student teaching. They measure competency in skills related to vocal and instrumental music at the elementary and secondary level. These exams have had important implications for the students and for the faculty. Students' motivation to proactively engage in learning that is self-directed and results from a specific need has improved. The climate has changed from a focus on learning to pass a course to the realization that certain skills are so essential to music educators that they should be revisited and continually honed. Faculty work to improve courses and teaching methods in response to student performance on competencies.

**Biography:** Kathy Melago is Assistant Professor of Music Education at Slippery Rock University of Pennsylvania and has served as head of the music education program since she joined the faculty in August 2009. Kathy received her Bachelor of Science in Music Education from Slippery Rock University (1997), her Master of Music in flute performance from the University of Northern Iowa (2001), and her Doctor of Musical Arts from The Ohio State University (2009). She has taught music in Pennsylvania, Iowa, and Ohio, both in schools and privately. She was 2012-2013 Mu Phi Epsilon International Music Fraternity District Director of the Year.

## Mara Menezes



*Musical Assessment in Public Schools: Challenges and Practices - P*

Friday, February 20, 2015, 3:50 p.m., Liberty Room

**Abstract:** This research investigated the assessment practices of music teachers in Salvador, Brazil, who work in public schools. The main goal of this research was to understand, analyse

and discuss teachers' background in assessment in general music education and their practices. Data was collected using surveys and semi-structured interviews. We used the Pontes approach (Oliveira, 2001) as a theoretical framework. The interviewee's testimonies showed a very complex picture of Brazilian's public schools and social context that goes far beyond the assessment issue. In these schools, we've learned that music teachers face challenges such as violence, vulnerable learners, inappropriate or non-existent music classrooms, among others. This paper will present the teachers' views on the subject and discuss how this scenario affects their assessment practices. At the end, we suggest actions that could help student-teachers be better prepared to these context and some

actions developed by the university in order to improve professional development.

**Biography:** Dr Mara Menezes is professor of Music Education and Assessment in Music at the Federal University of Bahia (Brazil). In 2013 she was a visiting academic at the Institute of Education of London University. Dr Menezes has published articles about her research on assessment in music education in US (2010), China (2010), Latvia (2011;2013) and Greece (2012). Currently, she is in charge of the International Undergraduate Arts Program and the Teacher Training Scholarship Programme for Music Education (PIBID) at the Federal University of Bahia.

### Angie L. Miller



*Music Alumni Play a Different Tune: Reflections on Acquired Skills and Career Outcomes - P*

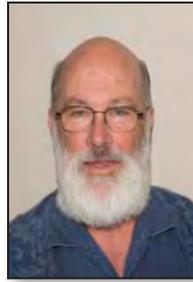
Friday, February 20, 2015, 9:30 a.m., Patriot Room

**Abstract:** This presentation explores how a variety of music alumni perceive the skills they learned at their institutions as well as their

diverse career outcomes using data from the Strategic National Arts Alumni Project (SNAAP). Focusing on alumni with music education, music theory, and music performance majors, we demonstrate how a survey of skills learned and career outcomes are successful ways of measuring student achievement and skill. Similarities and differences between these three types of majors are further investigated using inferential statistical analyses. Additionally, we provide a specific example of how one institution used SNAAP data to make improvements to their curriculum. Presenters will also facilitate a discussion of how equating "value" in education solely with alumni income may not be the most appropriate for the arts, and how value instead could be expanded to include various skills and components of job satisfaction in our understanding of alumni success.

**Biography:** Angie L. Miller received her Ph.D. in Educational Psychology (with cognates in Gifted Education and Research Methods & Statistics) from Ball State University. She also has an M.A. in Cognitive and Social Psychology from Ball State University and a B.A. in Psychology from Hanover College. She is currently a research analyst at the Center for Postsecondary Research at Indiana University. She does research and data analysis for the National Survey of Student Engagement and the Strategic National Arts Alumni Project. Her research interests include creativity assessment, gifted student engagement and achievement, arts education, and survey methodology in educational research.

### David M. Miller



*Reliability Methods in Assessing the Effectiveness of Music Education - M*

Friday, February 20, 2015, 2:30 p.m., Colony Room C

**Abstract:** Multiple test theories can be used to examine the reliability of assessments in music. Rubrics are frequently used to score assessments and will continue to be widely used

with applications of the National Core Music Standards. Typically, the assessments include two sources of random error. First, there are scorer effects due to subjective interpretations of the assessments. Second, multiple items may be used within a single rubric. Thus, the assessments need more complex models to account for multiple random effects. In this session we will examine the strengths and weaknesses of classical test theory, item response theory and generalizability theory in examining test reliability in the context of two random facets. Each test theory will be applied to the same data set to explore the impact of different methods of estimating reliability.

**Biography:** Dr. M David Miller is a Professor of Research and Evaluation Methods in the College of Education at the University of Florida. He is also the Director of the Collaborative Assessment and Program Evaluation Services. His area of research is in psychometrics focusing on validity and reliability.

### Tobias S. Monte



*MCAS, PARCC, and the Relationship between Music Instruction and State-Mandated Comprehensive Assessments - E*

Friday, February 20, 2015, 9:30 a.m., Colony Room C

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** See Ronald G. Sherwin for abstract

**Biography:** Tobias Monte maintains an active career as a performer, conductor and educator. He holds positions in the trumpet sections of the Cape Cod Symphony Orchestra and the Plymouth Philharmonic Orchestra. He was the musical director for New Bedford Festival Theatre from 1996 to 2003, and has been the music director and senior conductor of the New Bedford Symphony Youth Orchestra since 2010. He is on the faculty at UMass Dartmouth, where he directs the Wind Ensemble and teaches courses in brass methods and applied trumpet. He has been a music specialist in the Fall River (MA) public schools since 1986.

## Glenn Nierman



*Title 1: NAFME's Music Teacher Evaluation Workbooks--Assessment to Promote Professional Growth - E*

*Saturday, February 21, 2015, 10:50 a.m., Colony Room A*

*Title 2: Developing and Pilot-Testing Model Cornerstone Assessments for the new National Standards for Music Education in the United States – P and M*

*Friday, February 20, 2015, 9:30 a.m., Colony Room D/E*

**Abstract 1:** In the United States, decision makers are currently debating the merits of the Common Core State Standards. Driven by results from the research literature that suggests that teacher efficacy plays a large role in student achievement and the fact that Race to the Top fund regulations stipulate that student achievement must be a “significant” part of teacher evaluation systems, it is likely that music educators also will be facing the pressures of teacher evaluation for the remainder of this decade. The purpose of this paper is to outline the NAFME’s conceptual framework for music teacher evaluation and to describe the major sections of its Workbooks for Building and Evaluating Effective Music Education, with a focus on the section designed to measure student achievement. The student achievement dimension is closely tied to the development of model Cornerstone Assessments that are being designed in conjunction with the Core Arts (Music) National Standards.

**Abstract 2:** Panelist- See Frederick Burrack for abstract

**Biography:** Glenn E. Nierman (BM, Washburn, 1972; MM, Cincinnati, 1977; DME, Cincinnati, 1979), NAFME President for 2014-2016, is currently Steinhart Professor of Music Education at the Glenn Korff School of Music at the University of Nebraska-Lincoln. Dr. Nierman has authored many journal articles and books; made numerous presentations at NAFME Conferences; and given addresses at World Congresses of the International Society of Music Education (ISME) around the world. His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra. He currently serves on the ISME and ISAME Executive Boards and chairs NAFME’s Teacher Evaluation Task Force.

## Helena de Souza Nunes



*Assessment Systems in Instrument Teaching for Music Teachers: An E-learning Internet-mediated Model in Brazil - P*

*Saturday, February 21, 2015, 11:30 a.m., Liberty Room*

*Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer*

**Abstract:** This report is about an experience with the assessment system used in the Graduation’s Degree of Music in e-learning mode of the Universidade Federal do Rio Grande do Sul and Partner Universities (PROLICENMUS), in Brazil. In this course, musical

instrument teaching was not the main focus; the goal was the singing accompanied by a harmonic instrument. The project, a pioneer in the country, took place between 2008 and 2012, graduating 189 new music teachers through the internet. The students was already working in the public educational system, but without specific qualification in Music. This assessment model, enabling reliable and valid measures about the student learning process (INEP, 2012), is here described in their institutional, pedagogical and didactical dimensions. The model consists of a continued, cumulative, descriptive and comprehensive way, that has three distinct levels of performance consideration (Nunes, 2006) and proper assessment tools (Domenici, 2011; Nunes et al, 2012).

**Biography:** Helena de Souza Nunes is a native of Porto Alegre/RS Brazil, graduated in Music (Federal University of Rio Grande do Sul / Brazil, 1979) and Arts Education (UFRGS, 1982), Master in Music Education (UFRGS, 1990), and Ph.D. in the field of Music Education (Universität Dortmund / Germany, 1998). She has worked at UFRGS since 1983 and has been a research associate at the Federal University of Bahia since 2012. Her research interests include music e-learning, repertoire for school, music education for teachers.

## Denese Odegaard



*Title 1: Analyzing Student Work to Inform Teaching and Increase Student Growth - P*

*Saturday, February 21, 2015, 1:15 p.m., Colony Room D/E*

*Title 2: Developing and Pilot-Testing Model Cornerstone Assessments for the new National Standards for Music Education in the United States – P and M*

*Friday, February 20, 2015, 9:30 a.m., Colony Room D/E*

**Abstract 1:** The assessment protocol, Analyzing Student Work (ASW) studies the specific qualities of work required to reach proficiency addressing the two questions of what do we do if a student is not proficient and what do we do if a student is proficient and beyond. The teacher has clear information to adjust teaching for those who are not yet proficient and incorporate more challenging lessons for those that are. ASW studies one aspect of the student work at a time and gives great insight into the validity of the assessment measure along with data to inform instruction to improve individual student growth. The device can also be used to craft rubrics by identifying qualities of work present and missing which assist in writing rubric statements. It’s an effective tool for individual teachers or for a group of teachers working towards consensus for scoring student work across a district.

**Abstract 2:** See Frederick Burrack for abstract

**Biography:** Denese Odegaard, National Association for Music Education (NAfME) President-Elect 2014-2016, is currently the Fargo (North Dakota) Public Schools Performing Arts Curriculum Specialist. Her NAFME commitments include North Central Division President and Research Advisor for the Grades 3-5 Standards Writing Team. She served as Secretary on the American String Teacher Association (ASTA) Board and Chair of the

Committee on School Orchestra and Strings. Odegaard authored Curriculum Writing 101: Assistance with Standards-based Music Curriculum and Assessment Writing for Band, Choir, Orchestra and General Music (GIA), co-authored the ASTA Curriculum (Alfred), and has contributed to several GIA, NAFME and Corwin publications.

## Douglas C. Orzolek



*Title 1: In Their Own Words: Music Teachers' Beliefs about Assessment - P*

Thursday, February 19, 2015, 10:50 a.m., Patriot Room

*Title 2: Can the edTPA Work for Music Teacher Educators? - E*

Thursday, February 19, 2015, 9:30 a.m., Colony Room D/E

**Abstract 1:** This paper provides a discussion of the assessment beliefs of music educators. Over an eight-year period, open-ended, one-page papers written on the topic of assessment were collected and reviewed to determine possible themes and connections to existing literature. The interpretation of the writings might suggest that music educators have similar beliefs to those of other educators: they believe that assessment should serve teaching and learning; that they use a variety of assessment tools in their settings; that they desire more opportunities for learning about assessment; and that they still need help on matters of implementation. Of particular interest is a well-articulated capacity for music educators to use assessment as a means of sharing the learning in their classrooms with a variety of stakeholders. This paper ultimately presents the need for a significant study on music educators' conceptions of assessment in their practice.

**Abstract 2:** Panelist- See Kelly Parkes for abstract

**Biography:** Dr. Douglas C. Orzolek, is an Associate Professor of Music Education, the Associate Director of Bands and Director of Graduate Programs in Music Education, at the University of St. Thomas in St. Paul, Minnesota. At St. Thomas, Dr. Orzolek teaches music education methods, conducts the Symphonic Band, advises master's papers and teaches workshops and core classes in the master's and doctorate program. In Minnesota, Dr. Orzolek has served as president of the Minnesota Music Educators Association, co-chair of the Minnesota Arts Education Standards Review Committee. Nationally, he serves as the immediate past-chair of the National Society of Music Teacher Education.

## Kelly Parkes



*Title 1: Validity Evidence for the Use of a Motivation Inventory with Music Students: A Pilot Study - M*

Friday, February 20, 2015, 2:30 p.m., Colony Room C

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

*Title 2: Validating Dispositions in Pre-Service Music Educators - M and E*

Friday, February 20, 2015, 11:30 a.m., Colony Room A

*Title 3: Can the edTPA Work for Music Teacher Educators? - E*

Thursday, February 19, 2015, 9:30 a.m., Colony Room D/E

*Title 4: Developing and Pilot-Testing Model Cornerstone Assessments for the new National Standards for Music Education in the United States - P and M*

Friday, February 20, 2015, 9:30 a.m., Colony Room D/E

**Abstract 1:** The purpose of this study was to investigate the validity of a motivation inventory with music students in upper elementary, middle and high school. The inventory was initially designed as the MUSIC Model of Academic Motivation Inventory for use in higher education and was re-designed for use in K-12 settings. Students ( $n = 93$ ) were surveyed from 5th-12th grades in one school with one music teacher. Confirmatory factor analysis revealed that the five-factor MUSIC model and associated 18 items adequately fit the data ( $\chi^2 = 173.1$ ,  $p = 0.003$ ; CFI = .961; SRMR = 0.067; RMSEA = 0.065, 90% CI = [0.039, 0.087],  $p_{close} = 0.155$ ). This study provides empirical evidence to support the validity of the factor structure of the MUSIC Model of Academic Motivation for music students.

**Abstract 2:** The purpose of this research was to determine the extent to which the field of music teacher education validated a series of statements addressing dispositions of pre-service music teacher educators. We surveyed the population of music teacher educators at higher education institutions and asked for their responses ( $n = 122$ ) to a series of dispositional statements, generated from an in-depth analysis of exemplars and statements gathered from our prior research. Most statements were found to be accurate reflections of associated dispositions with more support for the 'responsible' disposition items, followed by 'caring' dispositions items and then 'reflection' disposition items. Findings are discussed with a view towards developing psychometric measures using these statements, now they have had their content validated by a sample of the population of music teacher educators in the USA.

**Abstract 3:** Current music teacher educators are being asked to utilize a newly developed portfolio system (edTPA), a capstone test, designed to standardize and evaluate the effectiveness of a graduating music student teacher. There is an emphasis on the evaluation of music student learning in the required materials, which are then analyzed, reviewed, interpreted, and evaluated by a for-profit company who also administers the test. The test itself is under scrutiny however our panel will explain the ways in which music teacher educators are using the required test to improve their teaching, the learning of their students, and the quality of their music teacher education programs. We will overview the test, the questions the field has with the reliability and validity within the test itself, and we focus on the unforeseen and unplanned outcomes the use of this test has created in four teacher preparation programs from the USA.

**Abstract 4:** Panelist- See Frederick Burrack for abstract

**Biography:** Kelly A. Parkes, is an associate professor of education at Virginia Tech (USA). Her primary research interests are in assessment; measuring aspects within

the applied studio, teaching readiness, professional dispositions, and reflective practices in pre-service teachers. She is the immediate past Chair of the National Association for Music Education's (NAfME) Society for Research in Music Education (SRME), Assessment Special Research Interest Group. She co-Chairs the national Model Cornerstone Assessment research project in partnership with the National Coalition for Core Arts Standards in Music and NAfME and serves on the editorial committee for the Journal for Research in Music Education.

## Sean Powell



*Can the edTPA Work for Music Teacher Educators?* - E

Thursday, February 19, 2015, 9:30 a.m., Colony Room D/E

**Abstract 1:** Panelist- See Kelly Parkes for abstract

**Biography:** Sean Powell is Assistant Professor of Music Education and Coordinator of the MMed Program

at the University of North Texas. He serves on the Advisory Committee of the Music Educators Journal and is the Southwest Division Chair of the Society for Music Teacher Education. His research centers on preservice music teacher identity development and assessment practices in music education. He has authored articles published in Journal of Research in Music Education, Bulletin of the Council for Research in Music Education, Journal of Music Teacher Education, Journal of Band Research, and Arts Education Policy Review (in press).

## Stephanie Prichard



*"It's Really About the Students": A Mixed Methods Investigation of Music Teacher Evaluation* - P

Thursday, February 19, 2015, 9:30 a.m., Colony Room C

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The purpose of this study is to explore music teachers' experiences with the Student Learning Objective (SLO) process and to examine practices surrounding the construction and implementation of SLO content. A secondary purpose of this study is to advance a description of high-quality student growth data in music. This paper is most closely aligned with the ISAME Strand 1: Practice. Using a mixed methods approach, we are examining music teachers' experiences with constructing, developing, and implementing assessment tools for SLOs. Further, we aim to contribute to the body of knowledge surrounding the rigor of such assessments, including issues of reliability and validity.

**Biography:** Stephanie Prichard is Assistant Professor of Music Education at the University of Maryland, where she teaches courses in instrumental music education and advises the NAfME Collegiate chapter. Dr. Prichard's

research interests include teacher evaluation, preservice music teacher education, and adolescent development.

## Joshua N. Pritikin



*Modern Test Theory Primer- P and M*

Saturday, February 21, 2015, 10:40 a.m., Colony Room D/E

**Abstract:** Attendees will gain an intuitive understanding of Modern Test Theory (a.k.a. Item Response Theory) and popular item response models. As time allows, we will learn how to load data into R, prepare it for

analysis, run an analysis, and interpret the results. Joshua is the lead software developer of the Modern Test Theory component of OpenMx, a modular statistical open-source software available as a R package. He aspires to develop the curiosity of attendees such that they pursue further exploration of Modern Test Theory after the workshop. Joshua will endeavor to make Modern Test Theory tools welcoming and friendly. He is also looking for collaborators to do empirical research in music education. An installation guide and reference materials are linked from <http://people.virginia.edu/~jnp3bc/isame5/>

**Biography:** Joshua is a 4th year doctoral student in the area of quantitative psychology at University of Virginia. He has developed open-source software for Modern Test Theory (a.k.a. Item Response Theory or Item Factor Analysis). His software is freely available as a package for the R statistical programming environment. Vast resources have been invested in studying how children learn language and mathematics. In comparison, research into musical development is practically nonexistent. The presenter believes that music is a skill of equal importance in comparison to other primary areas of education, and deserves investigations supported by the finest statistical methods available.

## Clint Randles



*Consensual Assessment Technique and the Measurement of Creativity in Music Education* - M

Saturday, February 21, 2015, 2:10 p.m., Colony Room C

**Abstract:** The purpose of this study was to explore the reliability of measures of both individual and group creative work using the consensual assessment technique (CAT). CAT

was used to measure individual and group creativity among a population of pre-service music teachers enrolled in a secondary general music class ( $n = 23$ ), and was evaluated from multiple perspectives for reliability. Judges were highly consistent for individual creativity, individual craftsmanship, group creativity, and group craftsmanship, but were inconsistent with their ratings of aesthetic sensitivity. Judges were highly in agreement for individual creativity, individual craftsmanship, group creativity, and group craftsmanship, but much less in agreement with their ratings of aesthetic sensitivity. Judges ratings for individual creativity were consistent over time. The researchers introduce the idea that

absolute agreement might be a worthwhile construct to explore in future work in the measurement of creativity in music education.

**Biography:** Clint Randles is Assistant Professor of Music Education at the University of South Florida School of Music. In addition to his teaching and service at the university, he teaches classes for students with special needs in a community music outreach around the Tampa Bay region sponsored by VSA, the international organization for students with disabilities and the arts. Randles has presented his work around the world and has published in numerous music education journals. He is series editor of series *Musicianship* (GIA Publications, Inc.), and is the editor of *Music Education: Navigating the Future* (Routledge, 2015).

## Jared R. Rawlings



*Development and Validation of the "Adolescent Musicians' Perceptions of Connectedness Scale": An Initial Investigation - M*

Thursday, February 19, 2015, 11:30 a.m., Liberty Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The purpose of this study was threefold: (a) to generate an initial pool of items for a scale to measure the construct of connectedness among adolescents in music from peer connectedness, school connectedness, and engagement in band; (b) to conduct a principal component analysis (PCA) and exploratory factor analysis (EFA) to assess the factor structure of the scale items; and (c) to investigate the initial estimates of internal consistency for the Adolescent Musicians' Perceptions of Connectedness Scale (AMPCS) scores. Results demonstrate a three-factor solution. The internal consistency estimates for the three factors were as follows: Musicians' Connections to School (ten items;  $\alpha = .93$ ), Musician's Connections to Peers (seven items;  $\alpha = .92$ ), and Engagement in Music Class (five items;  $\alpha = .78$ ). Implications and future directions for using this scale are discussed.

**Biography:** Jared Rawlings is a Ph.D. candidate and the Allen P. Britton Graduate Fellow in Music Education at the University of Michigan School of Music, Theatre & Dance, where he serves as a Graduate Student Instructor for the Music Education Department. His primary research interests are concerned with issues in instrumental and conducting pedagogical practices and bullying in schools. He also conducts research on the intersections of school climate and preservice music teacher education. Prior to attending the University of Michigan, I served a six-year tenure as a Kansas instrumental music educator teaching grades 5-12 and remain an active public school colleague as a conductor, clinician, and performer.

## James L. Reifinger, Jr.



*A Factor Analysis of Variables Related to Beginning Sight-Singing Skills - M*

Friday, February 20, 2015, 11:30 a.m., Colony Room D/E

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** This study investigated latent constructs of beginning sight-singing ability by examining variables previous research has shown may be related to the development of sight-singing skills. In general music classes, second graders ( $N = 170$ ) participated in singing activities and 15 weeks of sight-singing instruction, which involved learning to read and sing four-note tonal patterns using the pitches of the pentatonic scale. Throughout the school year, students were assessed on 15 variables believed to be related to sight-singing skill development, addressing skills in pitch matching, music reading, music aptitude, linguistic reading, and general academic ability. A principal components analysis was conducted, yielding three factors explaining 65.9% of the variance across the variables. All variables loaded significantly on only one factor, indicating a well-defined factor structure with three distinct groups of variables. The factors were identified as Music Ability, Reading Ability, and General Academic Ability. The music aptitude measure loaded on the General Academic Ability factor, suggesting an uncertain relationship of the music aptitude measure with Music Ability.

**Biography:** James L Reifinger, Jr. is an Assistant Professor and Music Education Coordinator at the Southern Illinois University in Carbondale. Prior to teaching in higher education, he worked for more than fifteen years as a teacher of general, vocal, and instrumental music for Grades K through 12 in public and private schools in Pennsylvania. Dr. Reifinger's research interests include assessment and music literacy. He has published research in the *Journal of Research in Music Education*, *UPDATE: Applications of Research in Music Education*, and *General Music Today* and has presented at numerous national and international conferences.

## Patricia Riley



*Title 1: Participant Perception and Assessment of a Music and Dance Improvisation Project - P, M, and E*

Saturday, February 21, 2015, 9:30 a.m., Colony Room C

*Title 2: Developing and Pilot-Testing Model Cornerstone Assessments for the New National Standards for Music Education in the United States - P and M*

Friday, February 20, 2015, 9:30-10:45am, Colony Room D/E

**Abstract 1:** This qualitative research examines pre-service music teacher ( $n=6$ ) perceptions and assessment of a collaborative music and dance improvisation project designed to provide the undergraduate music

education students experience with the creative activity of improvising, and the assessment thereof. Research questions were: How do pre-service music teachers describe the process and product of a collaborative music and dance improvisation project? How do pre-service music teachers assess the success of a collaborative music and dance improvisation product? And, how does a collaborative music and dance improvisation activity impact pre-service music teachers' perceived competence, confidence, and comfort level in their improvisation skills and in implementing the creating area of the newly revised US national music standards? Results indicated positive perceptions and assessment of the collaborative music and dance improvisations, as well as participants' increased improvisation skill, and ability to implement creative activities in their future classrooms.

**Abstract 2:** Panelist- See Frederick Burrack for abstract

**Biography:** Patricia Riley is Associate Professor and Coordinator of the Music Education Program at the University of Vermont, USA. Her publishing includes articles in *Music Education Research*, *Research and Issues in Music Education*, *Visions of Research in Music Education*, *Journal of Technology in Music Learning*, the *College Music Symposium*, *Music Educators Journal*, and *Teaching Music*. Dr. Riley presents frequently at international, national, regional, and state conferences. Her research interests include student music composition, cultural studies, technology, and assessment.

## Gary Ritcher



*Validating Dispositions in Pre-Service Music Educators – M and E*

Friday, February 20, 2015, 11:30 a.m., Colony Room A

**Abstract:** See Kelly Parkes for abstract

**Biography:** Gary Ritcher is Professor and Coordinator of Music Education at James Madison University. He received a B.S. from the University of Illinois, M.A., from The Ohio State University and the Ed.D., from the University of Illinois. He taught for 10 years as an elementary music specialist in Colorado. He has made numerous presentations including the national conventions of the National Association for Music Education, the Society for Music Teacher Education, the American Choral Directors Association, the Mountain Lake Colloquium and the American Orff Schulwerk Association. His research interests include the interface between teacher education programs and K-12 schools and professional dispositions, on which he has collaborated in a series of surveys and presentations with Dr. Paul Doerksen and Dr. Kelly Parkes. He is director of the JMU Orff/Kodaly Ensemble and holds Level III Orff certification. He serves the Virginia Music Educators Association as Chair for Teacher Education.

## Maria Runfola



*Development of MAP & ITML: Is Music Learning Theory an Unexpected Outcome? - E*

Thursday, February 19, 2015, 10:50 a.m., Colony Room C

**Abstract:** The purpose of this paper was to trace the possibility that Gordon's Music Learning Theory (MLT) is directly related to, and perhaps an outgrowth of, measures he

developed early in his career. The primary data source was direct observations, by one of Gordon's colleagues, of what transpired during the development of MLT during the 1970s; secondary sources included his early writings relevant to development of the Musical Aptitude Profile (MAP) and the Iowa Tests of Music Literacy (ITML). Additionally, the dissertation research of his University of Iowa doctoral students was examined to glean further historical evidence of the progression from measures to theory. One of the basic tenets of MLT involves teaching to individual differences, and the hope is that this research will aid in educators' understanding of how to sequentially guide students' music learning by shedding light on the history of MLT.

**Biography:** Maria Runfola, Professor of Music Education at the University at Buffalo, SUNY for 47 years, is a specialist in early childhood music, curriculum development, and arts assessment. Her music toys, some of them with patented features, have touched the lives of hundreds of thousands of children, maybe more, by providing them music toys of quality design, improved sound, and learning possibilities. Professor Runfola's interests in musical engagement led her to conduct projects that brought hearing assistive devices to support Buffalo hearing disabled so they could enjoy Buffalo Philharmonic Orchestra concerts. She has published in various formats, research about the developmental characteristics of music learners. Dr. Runfola's interests in assessment led to work on a project for developing state assessments in the arts, providing student artists in New York State opportunity to showcase what they know and are able to do in the arts. As part of a study to investigate the link between emergent literacy and music achievement, she developed the Test of Early Audiation Achievement (T-EAA), a criterion measure that has demonstrated high reliability when used to measure music achievement of preschool children.

## Nigel Scaife



*Summative Assessment of Tonal Improvisation: the Challenge of Setting International Benchmarks - M*

Saturday, February 21, 2015, 11:30 a.m., Colony Room C

**Abstract 1:** The summative assessment of improvisation demands different approaches to those of formative practices. In the classical domain the former can only be reliable across

all disciplines when judged holistically using criteria (sometimes called 'rubrics') which are sufficiently generic

to accommodate the entire range of possibilities whilst also being sufficiently precise to enable differentiation at each level. This approach has been developed by ABRSM, the world's leading music assessment organisation. The extent to which criteria can be applied consistently by over 650 examiners working in over 90 countries is also related to the use of both live and video recorded examples within a training programme. The combination of task demand, the consistent and reliable implementation of valid criteria, and the use of a range of quality assurance mechanisms enables international benchmarks to be set and communicated to teachers and learners around the world who work in a classical, tonal domain.

**Biography:** Nigel studied the piano at the Royal College of Music where he graduated with Distinction in the Master's degree in Performance Studies. He later gained a D.Phil (Oxon) and in 1992 became Head of Music at West Kent College. In 1999 he joined ABRSM and now, as Syllabus Director, he is responsible for the musical and educational content of all ABRSM exams. He examines regularly in the UK and gives presentations at conferences internationally. He has contributed to several ABRSM publications, including *All Together: Teaching music in groups*, *Writing Programme Notes* and the new edition of *Aural Training in Practice*.

## John Seybert



*Preparing Music Teachers for the Age of Accountability: A Degree Program Content Analysis – P and E*

Friday, February 20, 2015, 9:30 a.m., Liberty Room

**Abstract:** This research investigates the course content in accredited music programs preparing pre-service teachers for state-mandated assessments and professional teacher

evaluation requirements. The study consisted of a content analysis of programs (N=80) across the country with instructor interviews to examine course content and perceptions toward music assessments and evaluation. Data indicated that approximately half of the music education degree programs required an assessment or evaluation course. A majority of these

courses were offered in the college of education. Analysis of the interview responses revealed that instructors varied in their philosophical approach in assessment and evaluation. While all of the instructors had background knowledge and experience in measurement and evaluation, most courses did not include specific information concerning recent legislative reforms. Results of this study confirm that additional coursework in undergraduate music education programs is necessary to prepare pre-service teachers for the professional expectations and requirements in assessment and teacher evaluation.

**Biography:** John M. Seybert is Associate Professor and Coordinator of the Music Education Program at Seton Hill University, Greensburg, PA. He received a Bachelor of Music degree from Grove City College, a Master of Music degree from Butler University, and a Doctor of

Philosophy degree in music education from the Jacobs School of Music, Indiana University. Seybert served as the Performing Assessment Coordinator for the Race to the Top Performing Fine Arts Assessment Project for the state of Florida and Research Reviewer for the National Coalition for Core Arts Standards. His research interests include instrumental music education, assessment, and curriculum studies.

## Ryan Shaw



*Title 1: A Review of the Literature on Student Learning Objectives (SLOs) - E*

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

*Title 2: Measuring Music Student Learning in Michigan: A Developing Story – M and E*

Thursday, February 19, 2015, 9:30 a.m., Allegheny Room

**Abstract 1:** Requirements of new state teacher evaluation systems codified under federal initiatives such as Race to the Top and the Teacher Incentive Fund require significant consideration of student achievement/growth data. While gleaned from standardized tests—usually through sophisticated statistical models like value-added measures (VAMs) or student growth percentiles (SGPs)—is convenient for teachers of math and reading in grades 4-8, music teachers are among the almost 70% of teachers that must demonstrate growth through other means. The most popular option for demonstrating student growth in music classes is through SLOs. The purpose of this poster is to review the literature on student learning objectives (SLOs) as used in emerging teacher evaluation systems. I consider the challenges of measuring student growth both in general and in music-specific contexts. I also discuss extant literature on SLO implementation, and I address the reliability and validity issues inherent in SLO procedures.

**Abstract 2:** In late 2012, Michigan embarked on an ambitious arts assessment program with wide-ranging aims. The Michigan Arts Education Instruction and Assessment program (MAEIA) is a collaboration of several state agencies and is charged with producing three documents: an arts educational blueprint, a program review audit tool, and arts assessment specifications/prototypes. While these assessments are meant to be voluntary, they may play an important role in how Michigan's music teachers demonstrate student learning for the purposes of teacher evaluation. In this presentation, the authors detail the workings of the assessment creation phase, focusing on the process by which their work has unfolded, and the goals, tensions, philosophical and logistical struggles, and successes experienced by the project's personnel. The presentation has implications for state policymakers and for teachers/professors in other states undertaking similar work.

**Biography:** Ryan Shaw is currently a Ph.D. candidate in music education at Michigan State University. As a graduate assistant, Ryan has taught and assisted with numerous undergraduate music education courses, guest lectured for graduate classes, and served as the advisor for MSU's Collegiate NAfME Chapter. Ryan has

also worked with the bands at MSU. Ryan's scholarly interests include arts education policy, music teacher stress and work-life balance, and teacher's planning and instructional practices. Before working on a Ph.D., Ryan taught middle and high school band for six years.

## Ronald Sherwin



*MCAS, PARCC, and the Relationship between Music Instruction and State-Mandated Comprehensive Assessments - E*

Friday, February 20, 2015, 9:30 a.m., Colony Room C

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The rise of value-added teacher assessments has increased the need to more fully understand the relationship between arts education and non-arts assessments. Recently this area has received increased attention as Massachusetts transitions from the Massachusetts Comprehensive Assessment System (MCAS) to the Partnership for Assessment of Readiness for College and Careers (PARCC). In order to provide additional data with which to compare these two non-music assessment tools, and to further the research into the correlation between music study and student achievement, this study examines student participation in instrumental music education and MCAS scores. Eighty-Eight high school students were surveyed regarding their public musical participation, MCAS scores for those students were secured, and the data analysed for potential correlations utilizing a linear regression equation. The results indicated a positive correlation between length of instrumental music study and student achievement on MCAS. The results support previous findings, but nonetheless only indicate a correlation rather than causal relationship.

**Biography:** Dr. Ronald Sherwin has been a participant in all four ISAME symposia to date. He is chair of the Department of Music at the University of Massachusetts Dartmouth and previously served as both the dean of the School of Visual & Performing Arts at Anna Maria College and academic dean of the New England Arts Assessment Institute. He holds the Ph.D. and M.M. from The University of Maine where he studied choral conducting with Dr. Dennis Cox. He is a frequent guest conductor, clinician, and adjudicator and has served as College and University State Chair for both ACDA and NAfME.

## Edison Schultz



*Assessment Systems in Instrument Teaching for Music Teachers: An E-learning Internet-mediated Model in Brazil - P*

Saturday, February 21, 2015, 11:30 a.m., Liberty Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** *Helena de Souza Nunes*

**Biography:** Edilson Schultz is a Master's student in Music Education at the Federal University of Bahia, Brazil. He is a native of Colative/ES, Brazil and graduated from the Music School of Espirito Santo in piano. He currently teaches at Federal University of Rondônia – UNIR/Brazil. His research interests include music e-learning, piano pedagogy, and music teacher education.

## Jason Silveira



*Development of the Processfolio: Reflections on an Authentic Assessment Tool - P*

Saturday, February 21, 2015, 11:30 a.m., Colony Room A

**Abstract:** See Julie Beauregard for abstract

**Biography:** Jason Silveira is assistant professor of music education at Oregon State University. Currently, he teaches graduate and undergraduate classes in the Professional Music Teacher Education program, and also conducts the Wind Symphony at Oregon State. His research interests include music perception and cognition, psychology of music, and music teacher education. He has presented research at several venues, including national and international conferences. His work has been published in several national and international journals including International Journal of Music Education, Psychology of Music, Journal of Music Teacher Education, Music Educators Journal, and Journal of Research in Music Education.

## Kristen Smith



*Using Assessment Results for Learning Improvement in Higher Education Music Programs - E*

Friday, February 20, 2015, 2:30 p.m., Allegheny Room

**Abstract:** See Keston Fulcher for abstract

**Biography:** Kristen Smith is a first year doctoral student in the Assessment & Measurement program at James Madison University (JMU) and has a M.A. in Psychological Sciences with a concentration in Quantitative Psychology from JMU. Her research interests include improving student learning, assessing and improving students' ethical reasoning skills as part of JMU's Quality Enhancement Plan (QEP), and examining factors that contribute to student success. Kristen works in the Center for Assessment and Research Studies (CARS) as a Student Affairs assessment consultant. She also contributes to instrument development and other assessment efforts for JMU's QEP.

## Timothy W. Smith



*Developing a Model of the Effective First-Year Secondary Music Teacher: Musical and Teaching Skills - M*

Friday, February 20, 2015, 10:10 a.m., Liberty Room

**Abstract 1:** This study is the first in a series of studies that will ultimately provide the music education profession with a latent trait model of the effective first-year secondary music

teacher. The purposes of this study are to determine whether those in the music education profession agree with the teaching and musical competencies to be included in a latent trait model of an effective first-year secondary music teacher and whether agreement varies as a result of teaching specialty. Descriptive statistics suggest that the inclusion of these competencies in the proposed model was generally agreed upon and results of twelve separate analyses of variance indicate that the inclusion of each competency did not vary as a result of music teaching specialty,  $p > .05$ .

**Biography:** Timothy Smith is a Presidential Scholar at George Mason University where he is pursuing a Doctor of Philosophy in Music Education degree. In 2001 he received the First District Kentucky Music Educators Association Award for Middle School Music Teacher of the Year and in 2007 he received the Princeton City School District High School Teacher of the Year Award. In addition to public school teaching Mr. Smith has served as adjunct faculty and teaching assistant at several universities where he taught band and music education courses. Mr. Smith is an active performer and clinician in the Northern Virginia/Washington DC area.

## Nathan St. Pierre



*The Effects of Instruction and Experience on Pre-Service Teacher Attitudes toward Accepting a Standards-Based Grading Paradigm - P*

Friday, February 20, 2015, 2:30 p.m., Liberty Room

**Abstract:** See Brian Wuttke for Abstract

**Biography:** Nathan St. Pierre is a Ph.D. student in Music Education

at George Mason University and works full-time as the Chorus Teacher at Ronald Reagan Middle School in Haymarket, VA. His research on Standards-Based Grading was presented at the NAFME Music Research and Teacher Education Conference in April 2014. The practical applications of this research were presented at the NAFME National In-Service Conference in October 2014. Mr. St. Pierre holds a Master of Education Degree in Kodály Music Education from Loyola University Maryland and a Bachelor of Music Degree in Vocal Music Education from The Hartt School, University of Hartford.

## Stephanie Standerfer



*Reinventing the Undergraduate Curriculum and Assessment Course - P*

Saturday, February 21, 2015, 9:30 a.m., Liberty Room

**Abstract:** Music education undergraduate students and their professor will share how the traditional elements of a music curriculum and assessment course are impacted by an unconventional course design,

primarily the elimination of a right-or-wrong paradigm and grades assigned by faculty. Students will present their experiences in learning about the analysis and synthesis of repertoire in curriculum planning as well as traditional standards, objectives, and assessments. Students will explain how they learned about grading strategies by determining their own course grade using multiple methods. The faculty member will share the impact on music teacher identity development in light of current literature.

**Biography:** Dr. Stephanie Standerfer is currently Associate Professor of Music Education at Shenandoah University and is serving as Visiting Associate Professor of Music Education at the University of Florida for the 2014-2015 academic year. She has presented nationally and internationally on music teacher education, national board certification, and music curriculum and assessment. Her articles have been published in the Bulletin for the Council of Research in Music Education, Journal for Music Teacher Education, and the Music Educators Journal. She holds a BME from the University of Colorado as well as MEd and Ph.D. degrees from the University of Virginia.

## Jill Sullivan



*Helping Arizona Music Teachers to Develop Authentic Music Assessments to Measure Student Growth and Inform Their Teacher Evaluation - E*

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** In response to Arizona's Race to the Top requirements and Elementary and Secondary Education

Act waiver, the DOE developed a new Teacher Evaluation Framework in which a substantial percentage of a teacher's evaluation is based on measures of student growth. In this framework, all non-tested subject area teachers have the opportunity to develop their own assessments, but few possess the training to develop student growth measures that meet state validity and reliability requirements. In response to this need, a partnership was created between the Arizona Department of Education's Director of Arts Education and Arizona State University's Music Education Area. Our poster describes how the partnership emerged and its goals were developed, and shares examples of workshops and courses that foster state-wide collaboration. We will also share resources that provided constituents out-of-state and intrastate support via music

education faculty networks and the State Education Agency Directors of Arts Education (SEADAE).

**Biography:** Jill M. Sullivan is an Associate Professor of Instrumental Music Education at Arizona State University where she teaches undergraduate instrumental methods and graduate courses in assessment, instrumental literature, and research methods. Her research agenda includes assessment practices and histories of teacher education and women's bands. Prior to her 15 years at ASU, she served on the music faculties of The University of Oklahoma and Augustana College. For more information about Dr. Sullivan's publications and service, please visit <http://jillsullivan.faculty.asu.edu>.

## Erkan Sülün



*Correlation between Aptitude Test Grades and Music Lesson Grades of Music Education Students - M*

*Friday, February 20, 2015, 3:10 p.m., Liberty Room*

**Abstract:** In Turkey, lessons within the Music Education programme fall under three main categories: Music, Pedagogy, and Language and General Culture. In order to

enter those programmes, applicants are required to demonstrate their eligibility in two different stages of the overall application procedure. The first stage is the Transition to Higher Education Examination, a central examination for high school graduates. Applicants who manage to attain the required minimum grade in this examination become eligible to take the aptitude test. The main objective of this study was to examine the content and structure of the aptitude tests to shed a light on the correlation between the students' aptitude test grades and music lesson grades. This study is important because it determines both the validity and the reliability of the Music Education Department aptitude tests.

**Biography:** Erkan Sülün is a Senior Instructor in the Department of Fine Arts Education at the Eastern Mediterranean University (EMU), Cyprus. He is a Ph.D. student at Gazi University, Ankara. He teaches classical guitar and conducts EMU's guitar orchestra. He received scholarships from the Ministry of Education and the Sevda Cenap Music Foundation (2002-2004) while he was an undergraduate student. He taught classical guitar at Ankara University State Conservatory, Turkey from 2008-2012. He is currently completing his Ph.D. thesis in which he compares Turkish Music Teaching Departments with the music education departments in different countries from a cross-national perspective.

## Cynthia Taggart



*Measuring Music Student Learning in Michigan: A Developing Story - M and E*

*Thursday, February 19, 2015, 9:30 a.m., Allegheny Room*

**Abstract:** See Ryan D. Shaw for Abstract

**Biography:** Cynthia Taggart is professor of music education at Michigan State University. She received her B.M. and M.M. in Music Education from University of Michigan and her Ph.D. in Music Education from Temple University. In addition to being a faculty member, she is immediate past president of the College Music Society. Dr. Taggart has written extensively in professional journals and has coauthored/coedited several books on music learning theory and curriculum. Her research interests are early childhood music, measurement, psychology of music, music learning theory, and music aptitude.

## Vicki Thorpe



*Assessing Group Composing for a Secondary School Qualification - P*

*Saturday, February 21, 2015, 10:10 a.m., Colony Room C*

**Abstract:** This paper presents findings from collaborative practitioner research into the summative assessment of group composing for New Zealand's secondary school qualification, the National Certificates of Educational

Achievement (NCEA). For NCEA group composing, teachers are required to assess not only the composition itself but also individual students' contributions to the collaborative creative process. Students receive individual not collective grades. The paper explains how the researcher, two classroom teachers and their group-composing students used a conceptual model of group creativity to interpret individual and collective achievement. The paper also examines the tensions that arose between the valid, consistent and reliable summative assessment practices required by the qualification, and the socio-cultural approaches teachers and students needed to interpret and assess the complexities of their collaborative artistic processes.

**Biography:** Vicki Thorpe teaches in the initial teacher education programme at Victoria University in Wellington, New Zealand, specialising in music education. In a previous role she was a teacher-educator, supporting the professional learning of Wellington's secondary music teachers. Prior to this she taught high school music for twenty years. She has been a national moderator of senior secondary music performance assessment, a materials developer for the implementation of New Zealand's new secondary school qualification, and a Sibelius author. Her master's research investigated the collaborative song writing of three teenage rock bands. She is currently in the final stages of doctoral study.

## Lynn Tuttle



*Helping Arizona Music Teachers to Develop Authentic Music Assessments to Measure Student Growth and Inform Their Teacher Evaluation - E*

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** See Jill Sullivan for abstract

**Biography:** Lynn Tuttle is Director of Arts Education at the Arizona Department of Education (ADOE). She is the ADOE liaison to the state's arts educators, and provides professional development in Arizona's Academic Arts Standards, arts assessment, and arts integration. She has served as a keynote and presenter for many conferences, including the Kennedy Center's 2013 Partners in Education, the 2013 Maine Arts Education Conference, Americans for the Arts, and the Arts Education Partnership. Lynn serves as Past-President for the State Education Agency Directors of Arts Education and is one of the leaders of the revision of the National Voluntary Arts Education Standards.

## Cynthia Wagoner



*Intersections of Accreditation: An Examination of a School of Music Curriculum Mapping Process to Relate Specialized Accreditation and Regional Accreditation Standards - P*

Thursday, February 19, 2015, 11:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** See Jeffrey Ward for abstract

**Biography:** Dr. Cindy Wagoner is an Assistant Professor of Music Education at East Carolina University, specializing in instrumental music instruction and music curricular integration. For 27 years she was an instrumental music teacher in Indiana. Wagoner has presented research from regional to international stages on music cognition, mentoring, and music teacher identity. She is active as a guest conductor/adjudicator and holds membership in Society for Music Teacher Education, Instrumental Music Teacher Educators, Society for Music Perception and Cognition, NAFME, and NCMEA. A member of Sigma Alpha Iota, she holds invited membership in music fraternities Pi Kappa Lambda and Phi Beta Mu.

## Dennis Ping-Cheng Wang



*No Teacher Left Behind – Assessing the Influence of Music Method Courses on the Teaching Competency of Pre-Service Teachers with Portfolio Assessments - E*

Friday, February 20, 2015, 10:10 a.m., Patriot Room

**Abstract:** This study aims to examine if portfolio assessments can be a useful tool to assess the pre-service teachers'

teaching competency in the music method courses in Macau. The researcher sought: 1) if the pre-service teachers were musically competent before they graduate from the university; 2) if music knowledge delivered in the music teaching courses effectively helped the pre-service teachers as a competent music teacher; 3) if the portfolio assessments can be a useful tool for pre-service teachers to discover their challenges and strengths. The results showed that not only were the portfolio assessments excellent tools to discover the participants' own challenges in music teaching; but the results of the music competencies which were included in the assessments matched the comments from the school where they completed their Teaching Practice. By comparing their teaching strategies with their peers and mentors in the assessments, teachers' teaching strategies and competency can be developed and improved.

**Biography:** Dr. Dennis Wang is an assistant professor in music at the University of Macau. He won his Doctor of Musical Arts Degree from the University of Miami and was elected as a member of Pi Kappa Lambda National Music Honor Society and International WHO'S WHO of Professional Educators. He taught at the University of Miami, Miami-Dade College and South Florida Youth Symphony. He is an active music education researcher and clinician, with the specialty including teaching of music for children and music assessment. Moreover, he has been publishing and presenting numerous research papers in music education conferences and journals internationally.

## Jeffrey Ward



*Intersections of Accreditation: An Examination of a School of Music Curriculum Mapping Process to Relate Specialized Accreditation and Regional Accreditation Standards - P*

Thursday, February 19, 2015, 11:30 a.m., Colony Room A

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** In completing a self-study for the National Association of Schools of Music, researchers completed a curriculum map using a "backward design" as described by Wiggins and McTighe (2005, 2007). In this presentation, the researchers examined: 1. the attributes of curriculum mapping and self-study through the NASM reaccreditation process, leading to program improvement and curricular change; 2. curriculum development and assessment through curriculum mapping and student learning outcomes; 3. practices of a school of music in relating the reaccreditation processes of NASM and a regional accreditation body; and 4. perceptions of school of music faculty of the curriculum mapping process in relation to the NASM reaccreditation process and curriculum development. Data was gathered through: 1. an analysis of self-study committee meeting minutes; 2. faculty survey; and 3. focus group discussions.

**Biography:** Dr. Jeffrey Ward is Associate Dean for Assessment in the College of Fine Arts and

Communication and the Associate Director of the School of Music at East Carolina University in Greenville, North Carolina. He has published in national choral and music education journals and presented music education research in Brazil, Canada, China, Germany, Greece, Taiwan, and throughout the United States. He has been awarded numerous research and creative activities grants and is a two-time past nominee for the UNC Board of Governors Excellence in Teaching Award. Dr. Ward is Chair-Elect of the Measurement, Evaluation, and Assessment Special Research Interest Group.

## Brian C. Wesolowski



*Rater Analyses in Music Performance Assessment: Application of the Many Facet Rasch Model – M and E*

Friday, February 20, 2015, 2:30 p.m., Colony Room D/E

**Abstract:** The purpose of this study was to describe and illustrate the use of the Many-Facet Rasch Measurement Model for evaluating rater quality and the psychometric quality of a

scale designed to measure jazz big band performance achievement. The data analyzed in this study are based on 22 items created to measure the quality of jazz big band performance. Experienced judges (N = 23) rated a set of recordings of jazz big band performances by middle school, high school, collegiate, and professional big bands. There were four ratings by two raters for each recorded jazz performance. One common rater evaluated all performances (N = 23). The results of this study suggest that, overall, the rating data demonstrate good fit to the MFR model. Illustrative analyses are used to demonstrate detailed examination of unexpected responses related to particular performances, raters, and items.

**Biography:** Dr. Brian Wesolowski is an Assistant Professor of Music Education at the University of Georgia. He earned his Ph.D. in music education from the University of Miami in Coral Gables, Florida. Wesolowski is former associate band director at J.P. Taravella High School in Coral Springs, FL, a Grammy Signature, Mark of Excellence, and National Wind Band Honors program. Dr. Wesolowski's research interests include educational assessment and the cognition, action, and perception of improvised jazz performance. He has articles published in *Psychology of Music*, *Psychomusicology*, *Research Perspectives in Music Education*, *Music Educators Journal*, *Saxophone Symposium*, *Florida Music Director*, and *Georgia Music News*.

## Nancy Whitaker



*Changing a Culture: Music Assessment in an Institutional Frame - E*

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** This mixed methods study contributes to the body of research focused on university teacher accountability and music assessment. A two-year case study (12/12 – 12/14)

of a music department at a regional campus of a large state university system utilizes a combination of a qualitative approach to in situ school practices in tandem with a range of institutional demographic data. The site was selected for its all-campus initiative to include a sustainable focus on assessment as part of a significant program of change in the institutional culture. The use of a mixed-methods design allows for triangulation of survey results with semi-structured interviews with faculty and administration and a range of institutional documents. This study is part of a larger research program of qualitative case studies focused on curricular arts integration across entire school faculties. The genesis of this program was the seminal study by Stake, Bresler, and Mabry (1991).

**Biography:** Nancy Whitaker directs the music education program at University of Wisconsin-Parkside, teaches assessment in the Teacher Education program, and is involved in the institutional assessment program. Her research focuses on arts integration, urban education, and the use of protocol analysis in music education.

## Chia-Chieh Wu



*Implications of the Evaluation of the Arts IMPACT Program in Columbus, Ohio - E*

Friday, February 20, 2015, 10:50 a.m., Colony Room D/E

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract:** The purpose of this study was to examine the history and evaluation of the Arts IMPACT program in Columbus, Ohio and to gather implications for current arts program development and teacher and student evaluation. Research questions focused on IMPACT's context, evaluation areas, objectives, findings, and limitations of evaluation. Data were collected largely from primary sources, dissertations, and previously published articles. Findings showed that the IMPACT fostered the parity between the arts and other subjects, and enhanced a balance between affective and cognitive learning. Teachers broadened their approaches and increased arts-related endeavors in their classrooms. Suggestions included: a) objectives of curriculum must be stated in an operationalized manner, b) cooperation and communication of a team is crucial, and c) external resources from visiting and resident artists can foster the development of school arts program. The paper will describe the connection between the IMPACT assessments issues and current arts standards assessments.

**Biography:** Ms. Chia-Chieh Wu is a doctoral student at The Ohio State University. She received her Master of Music degree in music education at the National Taichung University of Education, Taiwan. She was a music teacher and conductor of the Children Chorus in Nantun Elementary School in Taiwan. She was awarded with excellence in several composition competitions and children chorus competitions as a conductor and trainer. Additionally, she is an outstanding Guzheng performer and is often invited to perform in concerts in Taiwan. Her research interests include music teacher education,

elementary general music as well as social issues in music education.

## Brian Wuttke



*Title 1: The Effects of Instruction and Experience on Pre-Service Teacher Attitudes toward Accepting a Standards-Based Grading Paradigm - P*

Friday, February 20, 2015, 2:30 p.m., Liberty Room

*Title 2: Developing a Model of the Effective First-Year Secondary Music Teacher: Musical and Teaching Skills - M*

Friday, February 20, 2015, 10:10 a.m., Liberty Room

**Abstract 1:** For many teachers, achievement in music is often calculated by averaging a “hodgepodge” of participation, attitude, attendance, and effort grades. This traditional grading (TG) paradigm is contrary to what experts advocate—a standards-based grading (SBG) approach. It has been suggested that young teachers are likely to grade students using non-achievement criteria because they imitate the practices of their ensemble directors. A mixed-methods design used qualitative data to record how pre-service teachers were graded during their high school music classes and to report initial their initial beliefs about how they imagine grading their future students. Quantitative assessments were employed to measure the extent that their attitudes about grading practices change over time through instruction and experience in SBG procedures and policies. Preliminary results suggest that a period of memory consolidation plays an important role in shaping attitude and may influence pre-service teachers as they move toward acceptance of SBG practices.

**Abstract 2:** See Timothy W. Smith for abstract

**Biography:** Brian C. Wuttke is Associate Professor of Music and Director of Music Education at George Mason University. He holds a Ph.D. in music education from the University of Miami. He has taught music in the Miami-Dade County Public School system for eighteen years. Dr. Wuttke has presented at regional, national, and international conferences dealing with the acoustic evaluation and instructional procedures for improving wind-band intonation and self-assessment strategies for pre-service music teachers. Current research interests include developing a model of teacher effectiveness, assessing students using standards-based grading strategies, and shaping effective teaching through realizing desirable personality traits and dispositions.

## Hyesoo Yoo



*Title 1: A Web-Based Environment for Facilitating Reflective Self-Assessment of Choral Conducting Students - P*

Saturday, February 21, 2015; 10:10 a.m., Patriot Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

*Title 2: Should Students Produce Musical or Cultural Outcomes? Evaluating Educational Outcomes of Learning World Musics in General Music Classes - P*

Thursday, February 19, 2015, 9:30 a.m., Patriot Room

Poster Session: Thursday, February 19, 2015, 2:30pm, Virginia Foyer

**Abstract 1:** This paper presents a case study that explores ten students’ experiences with reflective self-assessments using web-hosted materials in a choral conducting course. To provide students with opportunities to engage in reflective self-assessment in a web-based environment, these students were given web-hosted materials in order for them to: (a) view and edit videos of their conducting to describe their performance, (b) complete self-assessments after reviewing the videos to evaluate their conducting performance, and (c) write and share peer feedback to experience different perspectives. Each of the three steps was documented in a web environment. Data were collected through semistructured interviews, open-ended questionnaires, notes from the author’s research journal, and informal conversations with participants and with the instructor. The findings include potential benefits of web-hosted materials to promote students’ reflective self-assessment in a choral conducting course.

**Abstract 2:** See Sangmi Kang for abstract

**Biography:** Hyesoo Yoo is a doctoral candidate in music education at the University of Florida expected to graduate in 2015. She is a general and choral music specialist. She is a graduate of Syracuse University (M. M. in Voice Performance) and Florida State University (M. M. in Choral Conducting). She has published in *General Music Today* and *Music Educators Journal*. She has presented at several conferences, including NAFME, FMEA, and the International Cultural Exchange Conference. Her research interests include multicultural issues, creative activities, and the innovative uses of technology in general, choral classrooms in both K-12 and higher education.

## Xiaofang Zhang



*The Assessment Cycle: Using Data to Continually Improve and Report Results for a Statewide Music Assessment - M*

Friday, February 20, 2015, 10:50 a.m., Colony Room A

**Abstract:** See Ashlee Lewis for abstract

**Biography:** Xiaofang Zhang, M.Ed. currently works as a Research Associate at the Office of Program

Evaluation, College of Education at the University of South Carolina. She serves as the program coordinator for the South Carolina Arts Assessment Program. Her interests include classroom assessment, performance tasks assessment and teacher evaluation.

## David Zerull



*Teaching the Art of Music for Effective and Meaningful Student Assessment - M*

Friday, February 20, 2015, 11:30 a.m.,  
Colony Room C

**Abstract:** The paper addresses the question "What models, designs, and practices are most successful in measuring achievement and skill in music in diverse educational systems?" It is argued that objectives

based on the elements of music derived from the art of music should provide the basis for performance ensemble class lessons or rehearsals. When lessons are shaped by learning objectives based on musical elements, rather than objectives based entirely on skill development, assessment of musical growth is effective and meaningful. Objectives are suggested that flow from and relate to the art of music. Music lesson objectives are provided as an appendix.

**Biography:** David Zerull is Professor of Music Education at Shenandoah University, where teaching responsibilities include courses in instrumental methods, philosophy of music education, and advising graduate research. He has presented clinics at the Midwest Clinic as well as numerous state professional in-service conferences. Clinics have included developing musical understanding using a comprehensive approach in performance ensemble classes, improving musicianship in the ensemble, and Teaching musical expression. Dr. Zerull taught thirteen years in public and private schools prior to his appointment at Shenandoah University. He holds a BS and MM from Bowling Green State University and a Ph.D. from Northwestern University.

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## Interested in Assessment in Music Education? Join your colleagues and GET INVOLVED!

*National Association for Music Education Assessment Special Research Interest Group (NAfME Assessment SRIG)*

To join, email Caroline Arlington at [carolinea@nafme.org](mailto:carolinea@nafme.org) and state you'd like to join the NAfME Assessment SRIG.

The mission of the Assessment SRIG is to promote dialogue and improve practice related to a broad range of assessment issues pertinent to music education with respect to assessment, measurement, and evaluation. Any NAfME member who has an interest in assessment research and practice is encouraged to join the SRIG. Website: <http://assessmentsrig.weebly.com/>.

*The International Society for Music Education Assessment, Measurement, and Evaluation Special Interest Group (AME-SIG)*

To join, email Timothy S. Brophy at [tbrophy@aa.ufl.edu](mailto:tbrophy@aa.ufl.edu).

The mission of the ISME SIG on Assessment, Measurement, and Evaluation is to improve music teaching and learning through the dissemination of new knowledge and practices of assessment, measurement, and evaluation in music education. Specifically, the SIG aims to:

1. Serve as a resource for ISME members and provide a means to organize the international discourse in this area within the Society.
2. Encourage the development of new knowledge and practice in assessment, measurement, and evaluation that honors and transcends cultural, racial, and socioeconomic differences.
3. Provide an international venue for the dissemination of new knowledge and practice in assessment, measurement, and evaluation.
4. Identify and honor both the unique and universal characteristics of approaches to assessment, measurement, and evaluation across the world's cultures and continents.
5. Advance the profession worldwide by improving music teaching, music learning, and music teacher preparation through increased knowledge of the practice of assessment in music education.
6. Stimulate new research in the field as an outcome of international communication and cooperation.

# Symposium Musical Programs

**Dessert Reception: Shenandoah Conservatory Jazz Combo**  
Wednesday, February 18, 2015, 8:00pm-9:30pm  
Williamsburg Lodge Conference Center - Virginia Foyer

**Shenandoah Conservatory Jazz Studies program** is grounded in the belief that 21st century artists will work in a variety of settings where performing, composing, studio work, and teaching are important components of a successful musician's career. Students are trained in areas of technology, performance and jazz teaching techniques as they prepare for evolving career opportunities. The Jazz Studies program prepares musicians as performers and arrangers in the broad field of contemporary music, which includes jazz, popular, commercial, classical and studio music.



*Eric Serbu*



*Robert Larson*



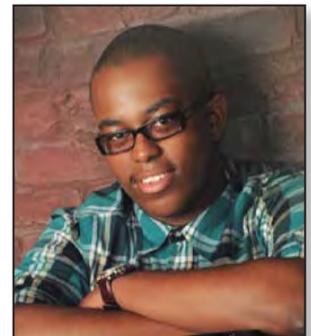
*Carlos Banda*



*Alex Haley*

## **Performers**

Tenor Sax: Eric Serbu  
Keyboard: Robert Larson  
Guitar: Alex Haley  
Bass: Carlos Banda  
Drums: Tyrone Parker



*Tyrone Parker*

# Symposium Musical Programs

**Concert: The Madison Singers of James Madison University**  
**Thursday, February 19, 2015, 8:00pm**  
**Williamsburg Lodge Conference Center - Virginia F**

## COME, SWEET PEACE

Reflections on the music and times of Civil War Virginia

~Watching~

Arise, My Love	Healey Willen (1880)
Water Night	Eric Whitacre (1970)
Oculi Omnium	Eric Whitacre (1970)
Oculi Omnium	Bob Chilcott (1955)
Vidi Speciosam	Will Todd (1970)

~Reflections on the Civil War ~

Our Father	William Billings (1746-1800), arr. M. Burkhardt
Johnny Has Gone for a Soldier	American Folk Song, arr. Parker-Shaw
Lorena	Jeffrey Douma
Weeping Mary	J. G. McCurry, arr. Brad Holmes

~Peace~

Camping on the Old Camp Ground	Walter Kittredge (1834-1905) arr. Dale Warland
Come, Sweet Peace	Text - St. George Tucker (1752-1827) Music - Richard Waters (b. 1973)

*World Premiere*

Carpenters of God	Vijay Singh
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~Home~

Shenandoah	American Folk Song, arr. James Erb (1926-2014)
JMU Alma Mater #2	James Riley

# Symposium Musical Programs

## Dr. Jo-Anne van der Vat-Chromy



James Madison University Director of Choral Activities Dr. Jo-Anne van der Vat-Chromy completed her doctoral studies in choral music education/choral conducting at The Florida State University. Dr. van der Vat-Chromy also holds Teacher Certification from the University of Michigan, a MM in Horn Performance from Bowling Green State University, and BA in Music from St. Mary's College of Maryland. Formerly at the International School of Brussels, Belgium, she served as the Vocal Music Director at the American School of the Hague, Netherlands. Dr. van der Vat-Chromy was also the founder/music director of Het Davidkoor, a thirty-voice Dutch women's choir that has focused on the integration of choral music and holistic music making. As Director of Choral Activities at James Madison University, Dr. van der Vat-Chromy directs The Madison Singers of James Madison University, the JMU Chorale and the University Women's Chorus.

## The Madison Singers of James Madison University



THE MADISON SINGERS OF JAMES MADISON UNIVERSITY is the select, advanced auditioned choral chamber ensemble at James Madison University in Harrisonburg, VA. Maintaining an active performance schedule both on and off campus, The MADISON SINGERS explore, prepare and present advanced choral repertoire that is expressive of the diversity of the human spirit throughout both music history and world cultures. THE MADISON SINGERS have shared the stage with renowned artists, including jazz vocal artist Bobby McFerrin, contemporary string quartet ETHEL, and Robert Mirabel, Native American flutist, singer and social activist. The Madison Singers were the invited guest choir at the 2011 JMU Contemporary Music Festival, performing with the JMU Jazz Ensemble in the contemporary setting of "The Cloud of Unknowing" by John Hollenbeck. The Madison Singers have performed in masterclasses with the noted choral ensemble "Tenebrae", directed by Nigel Short, Jace Wittig, music director of "Chanticleer" and "The King's Singers". Most recently, The Madison Singers joined the concert stage with American storytelling icon, Garrison Keillor.

The MADISON SINGERS have toured locally, regionally and internationally. They have collaborated with the Czech National Orchestra in Prague of 2006, and competed in the 2009 National Eisteddfod of Wales, earning a 3rd place in the Chamber Choirs category. Regionally, THE MADISON SINGERS have been featured artists and choir in residence in the Staunton Music Festival, as well as performing hundreds of master classes and recruiting visits for area high schools.

# Symposium Musical Programs

**Closing Session: The Fifes & Drums of Colonial Williamsburg**  
**Saturday, February 21, 2015, 3:00pm**  
**Williamsburg Lodge Conference Center - Colony D/E**



The Colonial Williamsburg Fifes and Drums represent musicians attached to the Virginia State Garrison Regiment of 1778. Not to be confused with the British “redcoats”, their coats are the reverse color of the infantry they support to ensure their non-combative role on the battlefield. Communication is the main function of these musicians. The fifer and the field snare drummer could be heard playing duty tunes such as Pioneer’s March for work details or The Roast Beef of Old England for dinner call. Reveille was beaten at dawn, Retreat at sunset and Tattoo as a curfew. The marches were regulated by popular tunes of the time and these musicians would provide entertainment during the evenings.

The Fifes and Drums have been in existence since 1958. The group has grown to over 100 members and is divided into a junior corps and a senior corps. Young boys and girls can enter the program at age ten and graduate after their senior year of high school. This age range is similar to that of an 18th century military musician. Between the two groups over 700 performances take place each year to support events in historic Williamsburg and special outside functions such as military programs and educational outreach. Each musician memorizes about 300 tunes during their membership with the Corps.

# Banquet Performers

**The Galestro-Smith Duo**  
**Friday, February 20, 2015, 6:30pm-8:00pm**  
**Williamsburg Lodge Conference Center - Tidewater Room**



The award winning Galestro-Smith Duo formed in early 2010 during their undergraduate classical studies at Stetson University, DeLand, Florida. Flutist Angela Galestro and guitarist Jonathan Smith have delighted audiences across the Southeast and Midwest United States and in concert as far away as Assisi and Cervo, Italy. Both highly accomplished artists, the duo offers a diverse repertoire of classical, jazz, Latin American and popular music.

The Galestro-Smith Duo has studied under and participated in master classes with internationally renowned artists. These teachers have included: Jonathan Snowden (UK), Matteo Mela (IT), Julian Gray, Stephen Aron, João Luiz (BR), Jeffrey McFadden (CA), Nicholas Goluses, Jane Berkner, Stephen Robinson, Linda Mark, George Pope and Roland Dyens (FR). The duo has performed for international events and festivals including GuitarSarasota, Suonare in Italia, and the Mediterranean Guitar Festival. Most recently, June 2014, the GS Duo received first prize in the ensemble division at the Southern Guitar Festival in Columbia, South Carolina.

Both Angela and Jonathan received their Master of Music degrees from University of Akron and Bachelor of Music degrees from Stetson University. They reside in the pleasant city of Winchester, Virginia and are pursuing doctoral studies at Shenandoah Conservatory.

# Banquet Performers

**Founding Father's Debate**  
**Friday, February 20, 2015, 6:30pm-8:00pm**  
**Williamsburg Lodge Conference Center - Tidewater Room**

## Jefferson-Henry Debate

Hear the fiery Patrick Henry and the intense Thomas Jefferson, two leaders of the revolution, come together to discuss and debate their views on religion, government, politics and education



Bill Barker as Thomas Jefferson

Bill has portrayed Thomas Jefferson in a variety of settings for nearly thirty years. He first came to Colonial Williamsburg in the spring of 1993 to portray Jefferson in a film honoring Ambassador and Mrs. Walter H. Annenberg and continues to assist in the development of further Jefferson programs for the Foundation.

Born and reared in Philadelphia, Bill received a Bachelor of Arts, majoring in history, from Villanova University, and attended the University of Pennsylvania for a brief time before entering the theatre. Attracted to the stage at an early age, he became a professional actor, director, and producer. He was cast as Jefferson in many different venues including the musical 1776.



Richard Schumann as Patrick Henry

Richard Schumann, an Air Force brat, traveled extensively throughout most of the United States and Europe. He received his Bachelor of Arts in Political Science and English (Pre-law) from Rutgers University, but abandoned his intention to attend Law School in order to pursue a career in theatre. Richard studied Acting in New York City at the Herbert Berghoff Studio. A successful audition landed him a job with the National Park Service in Yorktown, Virginia for the 1981 Bi-Centennial of the last major battle of the Revolutionary War, marking Richard's first foray in Living History theatre. In 1993, Richard joined the Colonial Williamsburg Foundation, where he has been portraying Patrick Henry for the last 17 years. Richard is delighted to continue to bring the voice of one of the greatest Founding Fathers to thousands of visitors each year.

# Notes

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## Welcome to The 5th International Symposium on Assessment in Music Education

Welcome to Williamsburg, Virginia – the Colonial Capital of the United States of America and the site of the 5th International Symposium on Assessment in Music Education. Music education professionals from every continent have come together here to learn of each other's work, establish collaborations and professional networks, and shape new directions for research in this important area of music education.

The International Symposia on Assessment in Music Education (ISAME) began in 2007 on the campus of the University of Florida in Gainesville, Florida. Since that first meeting, music educators worldwide have convened biennially - in 2009 (Gainesville, Florida), 2011 (Bremen, Germany), and 2013 (Taipei, Taiwan) - to share the latest research, thought, and practice in music education assessment. The 5th ISAME is a collaboration of three diverse institutions: the University of Florida, the Shenandoah Conservatory of Shenandoah University, and James Madison University, and brings the symposium back to North America. The ISAME5 program is the most extensive yet and comprises over 90 presentations from more than 110 music educators who represent over 60 institutions and associations from across the world.

### Co-Chairs

Timothy S. Brophy, University of Florida

Jeffrey Marlatt, Shenandoah Conservatory of  
Shenandoah University

Gary K. Ritcher, James Madison University



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